

JOURNAL SMPTE

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Evaluation of the Steadiness of 16mm Prints

By A. C. ROBERTSON

A satisfactorily bright and steady image of large size can be obtained from the projection of a 16mm print if good film, a good camera, a good printer and a good projector are used.

It has been shown by a trade survey that 16mm prints differ appreciably in steadiness. This was learned by viewing prints made in various laboratories from a 16mm reversal original, or from a 35mm negative made from the same scene. The steadiness of some prints approached the quality of the 16mm original, as was found by the examination of the prints made especially for this survey. It was also noticed that the photographic quality of the prints varied over a wide range, comparable to the observed variation in steadiness.

SIXTEEN millimeter film started as an amateur product^{1,2} and is often regarded as being only that. Actually one can project 16mm pictures in a small theater and get results which are almost indistinguishable from those one would obtain from 35mm equipment, as far as steadiness is concerned. The question to be discussed is this: How well do the prints now available conform to the requirements necessary to obtain the high standard of performance noted above?

Printing Processes

Sixteen millimeter professional prints can be made in many ways.^{3,4} The methods are:

- (A) By contact printing from a 16mm original;
- (B) By optical printing from 16mm originals;
- (C) By reduction printing from 35mm originals.

The processes are described schematically in Figs. 1, 2 and 3. These figures are adapted very largely from charts believed to have been assembled by E. A. Bertram for use by committees of the American Standards Association between 1941 and 1945.

These general schemes naturally do not describe the mechanical details of the operation of printing. The exact way the film is positioned in the printer is important in securing accuracy. Also, it is evident that the more positioning operations are used during the production of the print, the greater is the chance that the accumulated error will

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(This paper was received Feb. 19, 1954.)

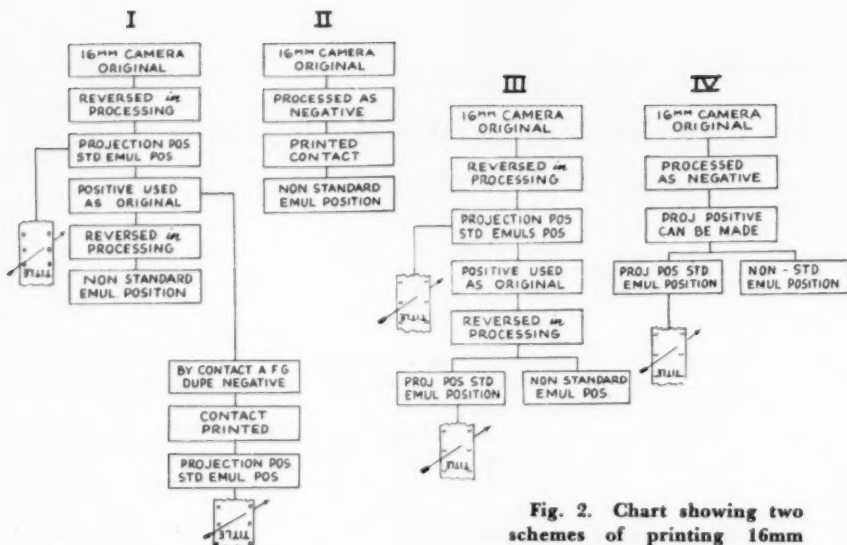


Fig. 1. Chart showing two schemes of printing 16mm camera originals by contact.

Fig. 2. Chart showing two schemes of printing 16mm camera originals by projection. Note that the operation of projection printing permits one to change emulsion position.

become large. Because of the need for accurate positioning, the dimensional uniformity of the perforations in the film and also the accuracy of the printers must be controlled, for they both have an important effect upon the steadiness characteristics of the finished prints.

These relationships obviously did not apply to the original amateur film, which was made by photographic reversal. Therefore, the film used in the camera was later used in the projector. The original amateur projectors matched the cameras as far as the location of the pulldown claw was concerned. Accordingly, the relationship called "cancellation" was present. When cancellation is present in the design of the camera and projector, most of the errors of perforating are prevented from producing unsteadiness.⁵

In the manufacture of prints there

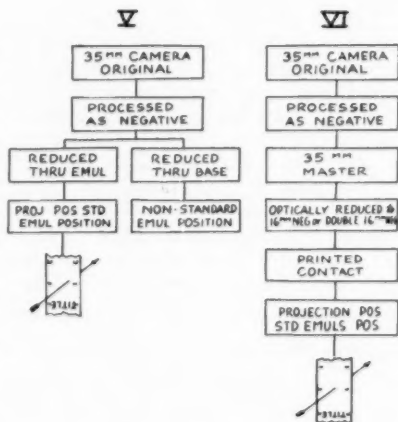


Fig. 3. Chart showing two schemes of printing 16mm release positives by optical printing from 35mm originals. Note that there is a choice of emulsion position.

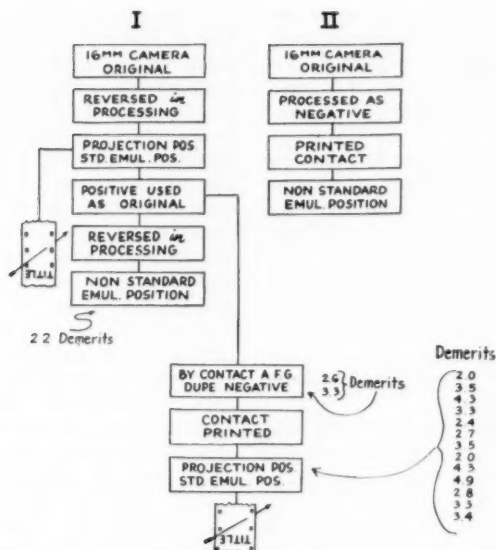


Fig. 4. Results of survey of contact printing operation encountered. There are 16 out of 24 total. The demerit ratings have been added in three locations to this chart, which was given first as Fig. 1.

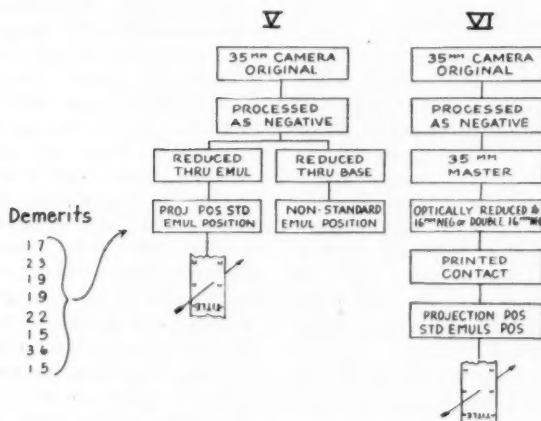


Fig. 5. Results of survey of optical reduction printing. There were 8 examples out of 24 total. Note that Process VI which uses contact printing from a reduced negative, was not used on the survey samples.

are printing operations, involving the use of several kinds of equipment, and cancellation is difficult to obtain, not having been provided for ahead of time, by the designer of a system or "package deal."

The simplest procedure is found in the making of a print from an original scene or subject. This requires two registration operations, one in the camera and one in the printer. This scheme is attractive because of the relative simplicity of the printing operation. Today, however, most laboratories do not make 16mm contact prints from an original. Generally a duplicate negative is made first.

One of the more complicated printing operations is to be found when a 16mm print is made from a 35mm negative by the 32mm process. Here we have the two positioning operations in the optical reduction printer. There is another positioning operation needed for the production of the 32mm duplicate negative, another for its printing on release stock and still another positioning operation when the film is divided into parts for final use.⁶

Survey of Trade Conditions

Everyone has noticed that some 16mm prints are steadier than others, but it is difficult to make this statement with assurance unless the prints under discussion are made and tested under comparable conditions. This chance seldom arises. We have been able to make prints which can be compared safely with one another through the cooperation of many people in the trade who worked cheerfully with the staff of the Motion Picture Film Department of the Eastman Kodak Company. This cooperative venture produced the 20-odd prints we were able to examine and measure.

A 16mm original was made on Cine Kodak Super-X Panchromatic film in a Maurer camera provided with a specially selected lens. A 35mm nega-

tive was made almost simultaneously with a Mitchell camera, using equipment like that ordinarily employed in many studios. The subject matter consists of material which we hope would be acceptable to people making either documentary or entertainment films. The architectural scenes are very critical and motion can be detected in them rather easily. The portrait scenes are less critical, having few sharp regular lines near the edges of the picture. Accordingly, if any movement can be detected, it is certain that the picture unsteadiness is excessive.

Observe in the upper left portion of Figs. 4 and 5 an indication of the number of processes to be in use at the time of the survey. In this survey there were received no examples of 16mm prints made by 1:1 optical printing methods (Fig. 2). Note that reduction printing from the 35mm negative is used in many laboratories (Fig. 5). However, we are not able to determine what fraction of the total footage used today comes from this, or other processes. It is thought that the continuous printers produce the greatest footage.

(At this point in the oral presentation a demonstration reel was projected.)

The first scene included in the demonstration reel came from the 16mm camera original from which many of the succeeding prints were made. The way in which the prints were assembled was such that there was a separation according to the location of the laboratories. Most people think that there is little difference between the geographical groups. Many other observers agreed with the jury ratings that we have obtained with Kodak jurors, which show that the prints made by optical reduction from the 35mm negative were very good. However, it must be noted that many of the contact prints made by the 16mm process were also very steady.

In a trade survey like this, where we did not have a number of prints made by each laboratory, we do not

know how great the daily variation may be. We may have collected our samples on a "good" day or on a "bad" day for that laboratory. Accordingly, this survey does not give the final answer to the question "how one is to get the best possible print." The survey does show that steady prints are possible and can be made by different processes. It also shows just as definitely that some professional 16mm prints are distinctly unsteady.

The prints were rated for steadiness and these ratings have been added to Figs. 4 and 5, with arrows designating the printing process with which they are associated. These ratings are numerical and represent the average value of the opinions of three or four juries, each containing about six people. The jurors rated the film A for the best they had ever seen, and E for the worst they had ever seen, with appropriate values in between. The rating A was given a value of 1 demerit for arithmetic purposes and the rating E a value of 5 demerits. A demerit rating of 2.5 therefore has a letter rating between B and C.

It was noted that the photographic quality of the prints varies a great deal. This is something that we had not taken into consideration and therefore did not include any step wedges or the like in the subject matter.

Unsteadiness Meter

Some of these prints have been studied by the use of an unsteadiness meter that we have used but not described publicly as yet. This device gives us data that enable us to construct a cumulative frequency-distribution curve describing the movement of the image. It is rather difficult to say whether a method using the standard deviation obtained in this way (which is the root-mean-square error of the placement of the image) agrees exactly with a method using a rating obtained from jurors. Our experience shows the statistical

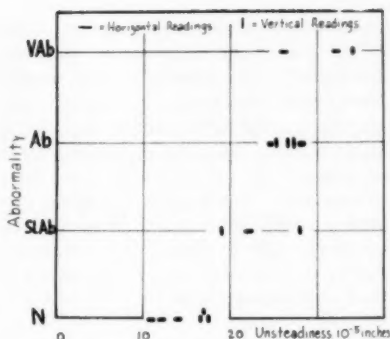


Fig. 6. Relationship between unsteadiness of prints and "normality" of the location-distribution curve.

measurement to be a useful thing in general.

In addition we have found in the past that when the distribution curve did not conform to the "normal" or Gaussian form that statisticians usually expect to encounter, it paid us to study the printing operation in detail. It was found that further investigation would generally reveal a few large errors in the film or equipment which had produced this abnormality. The abnormality is designated in Fig. 6 as VAb for very abnormal, Ab for abnormal, SIAb for slightly abnormal and N for normal on the basis of a graphical method. In this graphical method, the cumulative frequency-distribution curve was plotted on a Hazen grid (arithmetic probability paper) which is designed to change the curved shape of the cumulative curve into a straight line. The departure from the expected straight line was observed and given a rating. When the departure was great, the rating was designated Ab. Smaller departures were given appropriate ratings. These values are purely subjective and qualitative. They are not related to the Pearsonian skewness values often used by statisticians, which could not reasonably be calculated for the small number of

observations involved. Three or four of the prints had high values for "abnormality" and steadiness and would have been examined in detail had this been a laboratory study, and not a trade survey. Also the equipment used in making the prints would have been scrutinized. Obviously, the most unsteady prints have a few large sources of error, which distort the "normal" curves that are associated in our thinking with a relatively large number of small sources of error.

In conclusion, a trade survey has shown that professional 16mm prints differ appreciably in both steadiness and photographic quality. Not enough data were available to determine whether the process of making prints on a continuous sprocket printer is fundamentally better (or worse) than the use of a step printer. More tests would be needed, particularly repeat tests, which would give some idea of the uniformity of the printing operation in a given laboratory. Note that some of the prints from both systems were steady: it is the task of the film user to make sure he gets the kind of prints he wants.

Acknowledgments

This survey required a great deal of help, and I wish to thank the people in the industry for their cooperation and my many colleagues in the Kodak organization for their cheerful aid in getting the prints made. Special thanks are due W. H. Groth and D. F. Botkin for their help in rating the samples and assembling the data.

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Stereoscopic Perceptions of Size, Shape, Distance and Direction

By D. L. MACADAM

Most of the distortions perceived in stereoscopic pictures are caused by false perspective. False perspective cannot be corrected by variation of the camera interaxial separation. Parallax movements, which result from head movements in ordinary experience, are lacking in stereoscopic pictures, and are replaced by perverse twists of the scene. This lack is felt as a real shortcoming of stereoscopic motion pictures, and is best masked by frequent movement of the camera during shots.

ABOUT the year 1500 Leonardo da Vinci wrote that it is impossible for a painter to recreate a scene on canvas, because at best he could only show it as it appeared from one point of view. But, Leonardo pointed out, we ordinarily see every scene simultaneously from two different points of view, by means of our two eyes.* From the differences caused by the difference of point of view, the sense of space and distance arises. Really, nothing need be added to that explanation. Our minds are such that the sense of space and depth naturally aroused by a scene can be produced artificially by showing to each eye a

picture taken from the point of view that that eye would have occupied had the observer been present in person. True stereoscopy does just that, and no abstruse arguments or geometrical constructions are needed to prove it. Nor would they be adequate to prove the fact, if it were not a matter of experience.

However, study of many stereoscopic pictures, and consideration of comments and discussions concerning them, indicate that what is wanted is not merely an explanation of why we get normal depth perception from binocular vision and from accurate stereoscopy, but rather why we see the distortions that are apparent when liberties are taken with the fundamental principle explained 450 years ago by Leonardo. Obviously, if we show the two eyes views of a scene that they could not have gotten simultaneously from any possible points of view, distorted perceptions must be expected. The problem is to classify the violations of Leonardo's rule,

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(This paper was received on Dec. 10, 1953.)

* Quoted and discussed in reference 1, pp. 9 and 10.

to determine the penalty for each, and to learn whether two wrongs can make a right in stereoscopy, that is, whether one kind of variation from natural vision can compensate for another.

Perception

Perception is our awareness of the things around us. Perception is based on more or less unconscious interpretations of our sensations, and is immediate, vivid and impelling. Perception is ordinarily a reliable indication of the world around us. But when the presentations of our sense organs are disturbed, our perceptions can be grossly in error, although they remain just as insistent and convincing as ever. Stereoscopic photography is merely the most recently popular device for tampering with our senses and distorting our perceptions.

In stereoscopic photography, two pictures are taken simultaneously, from slightly different points of view. The separation of the points of view, commonly called the *interaxial separation*, in this article will usually be called the *camera separation* to distinguish it clearly from the *projector separation*, which ordinarily has only minor influence on distortions, and which will not be discussed in this article. The differences between the two pictures taken with a stereoscopic pair of cameras are called *binocular disparities*. By some device, such as polarization of the two images in mutually perpendicular directions, and the use of polarizing spectacles by each member of the audience, his right eye views only the picture taken with the righthand camera, and his left eye views only the picture taken with the lefthand camera. A vivid sense of depth is thus produced. Whether, and under what conditions, normal perceptions of depth, size, shape and distance are produced constitute the principal subject of this article.

Serious distortions can be avoided only if stereoscopic pictures are shown with

nearly correct perspective. That means that each person or object in the projected picture should fill just about the same angle at the eyes of the observers as he did at the camera. There seems to be a liberal tolerance on this requirement, so that the familiar rule that the focal length of the projector should be twice the focal length of the camera is satisfactory for most theaters. However, in the past, this rule has been violated frequently. The resulting false perspective is often noticeable, but not objectionable, in flat motion pictures. The purpose of this article is to emphasize that such false perspective is much more noticeable and objectionable in stereoscopic pictures.

Monocular Clues for Depth Perception

When viewing ordinary motion pictures, we perceive depth by means of a number of monocular clues. Among these are *overlay*, in which near objects overlap and hide more distant objects; *perspective*, in which near objects produce larger images than far objects of the same size; *aerial perspective*, in which contrasts are reduced and colors are degraded toward blue by atmospheric haze; *shadows*, which indicate distance and thickness by their relations to other objects and to each other; *parallax*, which is the apparent relative movement of objects at various distances, caused by head or camera movements; and *height*, whereby objects seen above others, in the absence of conflicting clues, are judged as being more distant.*

Figure 1 indicates the role of overlay and perspective in conveying the impression of depth and solidity. The central section is a map of two blocks, a wall, and the center of the camera lens. The more distant block is twice as high as the nearer block. At the top center of Fig. 1 is an outline drawing representing the picture obtained.

* Reference 2, pp. 1070-1074, and reference 3, pp. 133-134.

For an observer just as far in front of the screen as the camera is shown to be in front of the nearest object, the perspective is correct. The observer gets a correct idea of the shapes and relative locations of the objects. If he recognizes any one of the objects in the scene and knows its size, then he perceives its distance correctly and therefore correctly perceives the distances and sizes of all the rest of the objects.

The drawing on the left shows the perspective, with overlap, obtained with a camera located twice as far away as previously. If the resulting picture is viewed so that the image of the foremost object subtends the same visual angle as previously, but twice as great an angle as it did at the camera, then false perspective results. The observer gets wrong ideas of the shapes and relative locations of the objects. If he recognizes the front object, he may perceive its front face as being the correct size, at the same distance as he formerly perceived it. But it and all other objects appear too thin, and too close together. At the right, the camera is shown at only one-quarter the original distance. If the resulting picture is viewed so that the front object subtends the same angle as previously, but one-quarter the angle it did at the camera, false perspective again results. If the observer recognizes the front object, he may perceive its front face as being the correct size, at the same distance as formerly. But it and all other objects will appear to be elongated in the direction away from him, and separated too far.

True and False Perspective

The picture at the top of Fig. 2 illustrates the effect of short camera distance on perspective and the resulting depth perception without stereopsis. The camera was 2 ft from the girl, and 12 ft from the man, but as printed and viewed at normal reading distance (10 in.), a girl of normal size must be visualized at about 6 ft from the reader, and the man

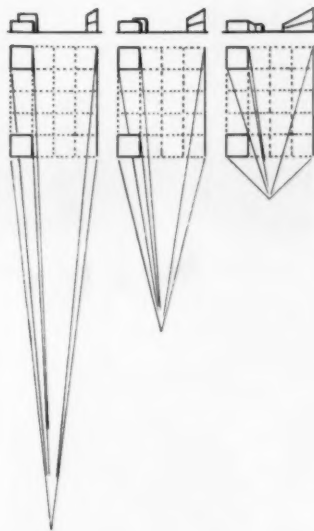


Fig. 1. Ground plans of three camera locations and (above) outlines of resulting perspectives of two blocks and a wall. The more distant block is a cube. The closer block is only one-half as high.

about 36 ft. Since the image of his head is about one-sixth as high as the image of the girl's head, a man of normal size must be visualized about 6 times as far away. His apparent distance is exaggerated by whatever factor the girl's apparent distance is increased by false perspective. The bricks and other architectural features of the building tend to reduce the exaggeration of distances, but false perspective distorts the shape of the bricks and of the building, as may be seen by comparison with the central picture in Fig. 2. The proper viewing distance at which the picture at the top of Fig. 2 would be seen in correct perspective is about 3 in.

The central picture in Fig. 2 was taken from a point of view 6 ft from the girl. Neither of the subjects had moved from the positions they occupied when the top picture was taken. The central

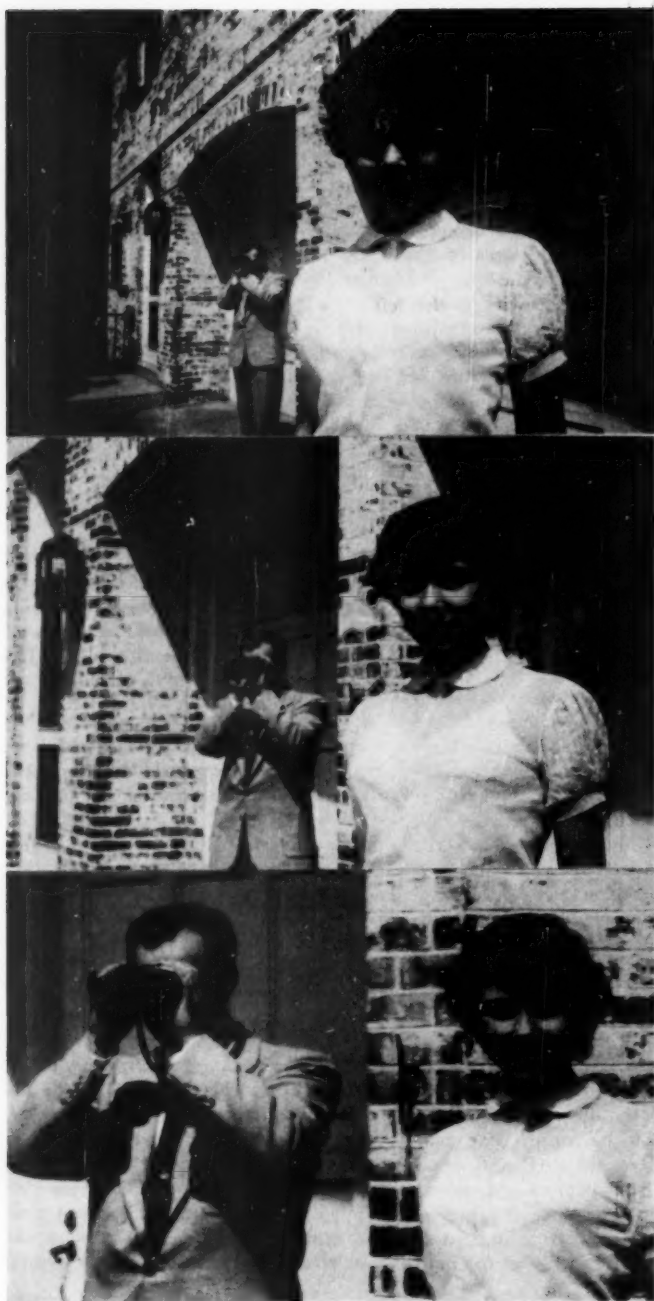


Fig. 2. Photographs of identical scene, taken with camera 2 ft, 6 ft and 36 ft from girl, and magnified to give equal images of girl. False perspective is evident in near and far shots (top and bottom). Perspective is correct only for middle picture. Stereoscopic presentation would make perspective distortions much more evident. Use of camera interaxial separation different from interocular separation cannot correct or compensate for false perspective.

picture in Fig. 2 is printed at such a size that the perspective is correct at the normal reading distance. Therefore, the girl appears about 6 ft from the reader, and the man about 16 ft, true to the original scene. The building, too, is perceived very much as it appeared to the cameraman.

The picture at the bottom of Fig. 2 shows the effect of excessive camera distance, resulting from the use of a telephoto lens. The camera was 36 ft from the girl and 46 ft from the man. Both were in the same locations as for the other two pictures. The bottom picture in Fig. 2 is printed at such a size that, for the usual reading distance, the girl appears 6 ft away. Since the distance of the man from the camera was only 28% greater than the distance of the girl, he cannot appear farther than 8 ft from the reader. Actually, because he is somewhat taller and heavier, he appears at least as near to the reader as the girl. The door, which was at least 45° from the frontal plane, as shown by the central picture, appears to be parallel to the frontal plane in the bottom picture, and the corner of the brick column directly over the center of the girl's right shoulder appears to be flattened to a plane. All of these are distortions caused by excessive camera focal length (or, which is the same thing, excessive magnification), which results in false perspective.

In a very deep-seated sense, "seeing is believing," and the human mind does the best it can to interpret the evidence of the eyes. *The front faces of all known objects are interpreted as being normal size*, so long as the visual evidence permits such an interpretation. This natural presumption, that the actual sizes of things do not depend on their distances, determines the distances at which objects portrayed in flat pictures are visualized. As a result, the three perspectives shown in Fig. 1 are perceived as if the ground plans were as shown in Fig. 3.

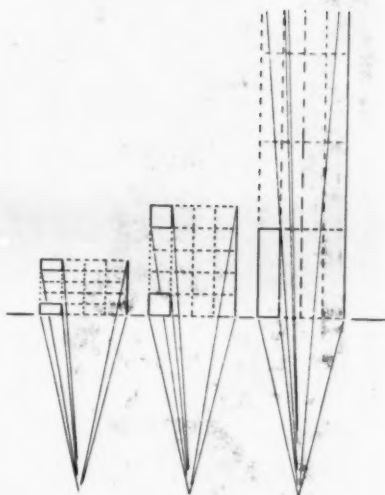


Fig. 3. Apparent ground plans of scene resulting from false perspectives shown in Fig. 1. All distances are determined by natural presumption that actual sizes of objects are not dependent on their distances. Screen location is shown by horizontal line extending to extreme right and left, in this and all subsequent diagrams.

Importance of Movement Parallax in Space Perception

Another of the important monocular clues to distance is movement parallax, which is the apparent motion or change of relative location of objects caused by changing the point of view. This is indicated by the three pictures in Fig. 4. These pictures were taken from three points of view equidistant from the girl, and have correct perspective for normal reading distance. The top picture in Fig. 4 is the same as the central picture in Fig. 2. For the central picture, the camera was moved one foot to the right. The man, who is seen separate in the top picture, is partly hidden behind the girl's shoulder in the central picture.



Fig. 4. Photographs of same scene as in Fig. 2, with camera at slightly different locations, all 6 ft from girl, illustrating role of movement parallax in depth perception.

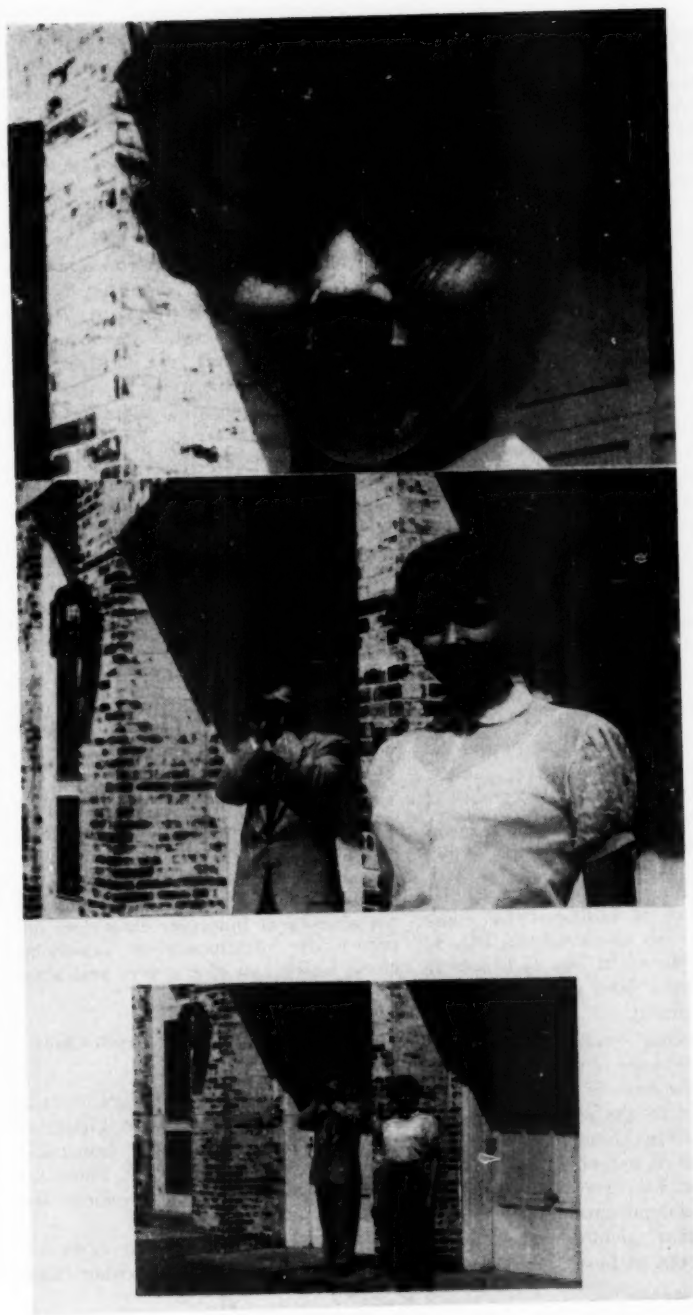


Fig. 5. Photographs of Fig. 2 at equal angular magnifications, all producing correct perspective, and illustrating role of forward-movement parallax in depth perception.

For the bottom picture, the camera was moved two more feet farther to the right. Now the man is behind the girl and is almost hidden. Neither subject had moved. The apparent motion caused by movement of the camera is movement parallax and is a very effective clue to distance and depth. The sense of depth is greatly enhanced when continuously changing parallax is produced, for instance, by moving a motion-picture camera sideways, so as to show the scene from continuously changing points of view.

Parallax movements are also produced by moving the camera toward the scene, as illustrated by Fig. 5. In the bottom picture, taken with the camera 36 ft from the girl, the images of the subjects' heads are almost equal in size. In the central picture, taken with the camera 6 ft from the girl, the image of her head is more than twice as big as his. This change indicates, more clearly than either picture alone, the distance between the man and the girl.

False Perspectives Produced by Zoom Lenses

The enhancement of depth perception produced by movement of the camera toward the scene cannot be produced by the use of a zoom lens. The latter merely magnifies the image to variable extents without changing the point of view or introducing movement parallax. The difference is indicated by comparison of the set of pictures in Fig. 5, with the set shown in Fig. 6, in which the view from a fixed camera position is simply magnified.

Pictures taken with zoom lenses may give some sense of approach to the scene. But the sense of depth is merely that produced by the enlarged picture, and suffers from changing distortions as the picture is magnified up to and beyond the size for correct perspective.

The sense of depth produced by parallax, in motion pictures taken with moving cameras, is much greater than

that produced by stationary cameras, whether or not zoom lenses are used.

If zoom lenses are used to make stereoscopic pictures, with the camera at an unchanging distance from the scene, then the false perspectives will be much more noticeable than when zoom lenses are used for nonstereoscopic pictures. When the magnification is increased, the farthest objects appear to approach much more quickly than the nearest objects, as illustrated by Fig. 6, and all objects and distances in the scene are compressed toward the observer. If the camera separation is increased when the magnification is increased, in an attempt to compensate for these compressions, then the farthest objects appear to grow bigger, and the nearest objects shrink in size as they approach. These effects are caused by false perspectives, and by unnatural binocular disparities, which overrule the natural presumption that the actual sizes of people do not depend upon their distance.

In stereoscopy, therefore, it is essential to move the camera toward the scene, instead of using zoom lenses, if the sense of approach is desired. Otherwise, the perception will be produced that the scene is being pushed and squashed toward the observer, with the foreground objects and actors shrinking in an unaccountable and perverse manner.

In viewing ordinary motion pictures, the absence of binocular clues does not reduce the effectiveness of monocular clues, which can give a very real sense of space and solidity.

Importance of Monocular Depth Clues in Stereoscopic Pictures

Monocular clues to distance do not lose their effectiveness when binocular clues are added. When monocular clues are consistent with the binocular disparities, they greatly reinforce the stereoscopic sense of depth.

However, if the binocular clues are inconsistent with the monocular clues,



Fig. 6. Bottom photograph of Fig. 2 at three different magnifications, yielding same-size images of girl as in Fig. 5, but false perspective in middle and top pictures. Variation of magnification of picture from fixed camera position (as with zoom lens) produces varying perspective distortions and does not produce perception of depth as effectively as forward movement of camera, as shown in Fig. 5.

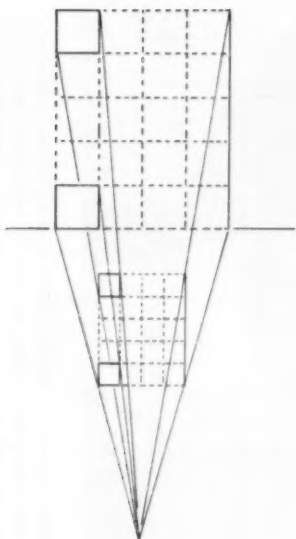


Fig. 7. Equivalence of perspectives of scenes, when sizes are proportional to distances. Objects of known size are naturally visualized at distances consistent with these sizes and with actual subtenses of images at the eyes of the observer. Screen-image of front object is assumed to be twice as large as known size of object.

a situation inevitable when telephoto, wide-angle or zoom lenses are used, the monocular clues are no less effective than the binocular disparities. Attempts are often made to conceal false perspective by separating stereo camera lenses by some distance different from the normal separation of human eyes. The result is a conflict between stereoscopic sensation and perspective. Such a conflict can be resolved only by perceiving distorted shapes, sizes and distances.

For example, if a stereoscopic head-on picture of a parade, taken with a camera a half mile away, is magnified so as to make the front rank of marchers appear

within the theater, the more distant marchers will appear taller than the leaders and will seem to be marching down a hill, taking short steps and diminishing in height as they approach.

Use of camera separations greater than the normal separation between human eyes can make the distances between ranks appear greater. It can reduce the steepness of the hill, and lengthen the steps, but it will make the leaders look like dwarfs, or even like "paper dolls." This is due to the fact that, although the increased binocular disparities make the line seem longer and the leaders closer, the increased camera separation has not changed the angle that the leaders fill at the eyes of the audience. If a man, made to seem nearby, fills an angle not much greater than a man apparently three times as far away, then the closer man must be perceived as not much more than one-third as high as the more distant man. Also, since our two cooperating eyes cannot see appreciably farther around him than around the more distant man, the closer man appears paper-thin as well as unnaturally small.

Perspective is distorted to an exaggerated degree by telephoto cameras, but is also distorted by any camera used farther from or nearer to an object than the viewer imagines himself to be. In conventional motion-picture viewing, the principal actor is imagined to be at such a distance that he appears of normal size. If a viewer sitting 40 ft from a screen sees on it a 12-ft high image of an erect man, he naturally visualizes a normal-sized man about 20 ft in front of him. The ground plan corresponding to such visualization, corresponding to normal sizes, is indicated in Fig. 7. If the actual distance from the camera to the man was 20 ft, then all of his companions and surroundings near and far appear to be normal in size, distance, relative location and shape. If the camera was actually 300 ft from the man, then he will appear flat, as indi-

cated by the ground plan of the visualized space in Fig. 8.

All of this can be seen even in non-stereoscopic motion pictures. But it isn't obtrusive.

Monocular clues play a powerful role in space perception. Their effects cannot be eliminated. If the monocular clues are distinctly inconsistent with the clues from binocular disparities, the scene appears unnatural and less acceptable than if the binocular disparities are simply omitted.

Binocular Depth Perception

Our two eyes view every scene from slightly different points of view approximately $2\frac{1}{2}$ in. apart, called the *interocular distance*. In this respect, our pair of eyes resemble a rangefinder. But here the resemblance ends.

A rangefinder determines the distance to an object essentially by measuring the angle between the rays coming to its two lenses, from a point on the object. Visual perception does not do this and does not necessarily locate an object at the geometric intersection of the rays reaching the two eyes from the object.

In ordinary experience, of course, that is usually where the object is, and that location is confirmed by monocular clues as well as by clues arising from other senses.

But visual perception is sufficiently adaptable so that if monocular clues, usually the angle filled by an object of known size, clearly suggest the distance of the object, that is where it will be seen. This will be so even if camera or projection conditions cause corresponding rays reaching the two eyes to come from a point at some quite different distance.

It is therefore a mistake to assume that visual perception is rigidly determined by ray directions and intersections. Our pair of eyes is not limited to working like a rangefinder.

A rangefinder with polarizers may

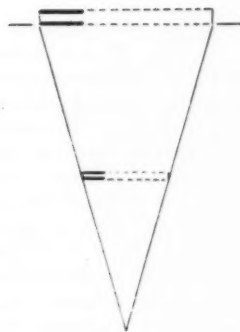


Fig. 8. Ground plans showing distortions of apparent depth induced by excessive magnification of perspective, for visualization at normal size and distance (between observer and screen) and at excessive size (behind screen).

be used in a theater to determine the location of the projected stereoscopic image of a man. But if the angular height of the image is that of a man 12 ft high at the measured distance, a viewer interested in the man and in the story he is acting will see him as a normal man at not more than half the measured distance.

False perspective may overrule the perception of a man of normal size, but binocular convergence alone cannot. Thus, if the man subtends a greater angle for the observer than he did at the camera, then the conflicting apparent heights of persons or familiar objects in the background may dominate the judgment of distance and make the actor in the foreground appear like a very close dwarf.

Such conflicts and distorted perceptions are especially likely to occur if the pictures are prepared with cameras separated by much more than the normal interocular distance. Use of camera separations less than the interocular distance is usually not troublesome. The result is intermediate between binocular and monocular perceptions,

so that the conflicts are reduced. This is fortunate, because the normal linkage of accommodation with convergence makes unsatisfactory or even painful the viewing in large theaters of stereoscopic close-ups made with cameras separated as much as normal eyes. Therefore, it would be an exaggeration to assert that the use of camera separations different from $2\frac{1}{2}$ in. is never desirable. However, it is no exaggeration to point out that no choice of camera separation can eliminate false perspective, or correct the distortions caused by false perspective. On the other hand, if perspective is correct, then considerable variations of camera separations seem to be tolerable. The same cannot be said for considerable deviations from correct perspective, even when the camera separation is equal to the normal distance between the two eyes.

Stereopsis Rarely Sole Effective Clue

In binocular vision, the scenes from the two slightly different points of view are seen simultaneously and produce little or no consciousness of the difference of point of view. Consequently, the perception of space between objects seems so unique as to have a distinctive name "stereopsis" and to be described as "an entirely new sensation not even suggested in monocular vision."^{*} However, the perception of absolute space is not determined by stereopsis.

It is often assumed that the perception of distance depends upon convergence of the eyes, through some mysterious contribution to sensation from the muscles that move the eyes. This is a fallacy,⁴ equivalent to assuming that visual perception is as mechanical as a rangefinder. As Duke-Elder has written:

"Stereoscopy, depending on instantaneous parallax, is a relative measurement with reference to the fixation point. This, of

course, leaves the fixation point itself undetermined. It was generally supposed that the localization of this point depended primarily upon the intersection of the fixation lines and the interpretation of the muscular sensations in the adjustment of the eyeballs and in accommodating for so doing. This is very questionable. It would seem that such localization is the result of a complex synthesis of all the various factors which, in addition to muscular adjustments, include the phenomenon of successive parallax and the interpretative faculties of experience."^{*}

"It would seem that the essential point in the understanding of our powers of localization in space is the fact that factors of experience, such as aerial and geometric perspective, the overlapping of contours, the distribution of light and shade, our conceptions of size, and so on, combine with adjustment factors and physiological retinal processes in an extremely complex way to form a unitary perceptual pattern which is appreciated and interpreted by consciousness as a whole. Thus, unocular localization, depending largely on extrinsic factors, appears in the final perceptual pattern to be of the same nature as binocular localization. The one replaces the other without apparent appreciation of change, and if unusual conditions are created so that the impressions of one conflict with the other, our spatial perception changes in a perfectly natural way in accordance with those sensory components which are for the moment the most potent. The unitary nature of the perception is nowhere better illustrated than in the fact that when the fixation point is changed and the gaze is directed from a near object to a distant one, even although the retinal disparity is altered we experience no fundamental impression of change, for the same object appears to be in the same place in the same unitary space."[†]

In his fascinating *Essay on Binocular Vision*, Lord Charnwood⁵ has written:

"One of the most convincing demonstrations of the role that previous experience plays in vision is the stereoscopic range-

^{*} Reference 3, p. 133.

^{*} Reference 2, p. 1080.

[†] Reference 2, p. 1081.

finder. In the eyepieces are a stereopair of graticules which are seen in relief in the plane of the image formed by the objectives, and in one telescope tube there is a variable prism system. Optically, the effect of operating the variable prism is to cause the distant scene to approach or recede; it cannot affect the image of the graticule, yet every observer sees the graticules move while the target stays put.

"If one trains one of these instruments on a distant hillside and operates its prism, so long as the indicated range is less than that to the solid hillside one can watch the graticule move to and fro across the intervening valley.

"It is clear from the above that convergence is playing no part in assisting the observer to tell whether the target or the graticule is the nearer, since the information that it can supply, namely, that it is the target and not the graticule that is moving, is completely ignored.

"The mind has no knowledge of the absolute value of the parallax angle of a given object, only of the difference between parallax angles.

"The mind can ignore stereopsis without suppressing the image of either eye, and will do so when stereopsis runs counter to its preconceived convictions.

"Stereopsis has no scale and is capable of many interpretations, the choice of interpretation being made in response to some outside factor. The most important of these is recollection of past experience, which is generally able to select the scale factor which makes possible a solution compatible with the subject's expectations. In the absence of any other determining factors, the mind's knowledge of the convergence of the eyes may supply a scale factor."

Perception of Normal Size Despite Binocular Clues

If one of a projected stereoscopic pair of pictures is moved sideways during observation, a powerful perception of approach or recession of the entire scene is momentarily experienced. An excruciating pain may be felt if an excessive divergence is produced. But if the pair is left at a new and not painful separation, the scene will quite soon resume

its formerly perceived location and dimensions.* During the movement, which of course does not change the visual angles subtended by the images of any of the objects, each object appears to undergo a rapid change of apparent size, proportional to its apparently changing distance. The size perceived at the end of the movement is so unnatural that the reinterpretation of the whole scene follows, more or less unconsciously and quickly, so as to restore the perception of the normal size, and consequently to re-establish the original perception of the distances.

This reinterpretation occurs most readily when the attention of the observer is concentrated on the scene and objects portrayed. It can be prevented if the attention is confined to the screen or its borders or to persons or objects in the theater. If this is done, the images can be localized more or less precisely with reference to the screen, regardless of anomalous perceptions of size. But this is not done by most viewers of stereoscopic pictures, who are interested in the story and prefer normalized actors.

The reinterpretation of an image geometrically twice normal size is indicated in Fig. 9. At the left is a map of the images as they would be

*A related phenomenon, even more strikingly indicative of the potentialities of perceptual adaptation, can be observed when one of a stereoscopic pair is rotated slightly in its own plane. If the left-eye image is rotated clockwise, all persons and objects in the picture will appear to fall forward, during the movement. But if the left image is allowed to remain at a position distinctly but not excessively rotated with respect to the right image, the scene quite soon resumes its former appearance, with all persons and objects erect. In this case, depending on the vertical levels of images on the retinas, visual perception is adapted to various degrees of retinal disparities for any one distance. In other words, the visual perception of the observer is simultaneously adapted, for different vertical levels of the retinas, to a considerable range of deviations from normal retinal disparities. Fundamental investigations of such phenomena are described and discussed in reference 3.

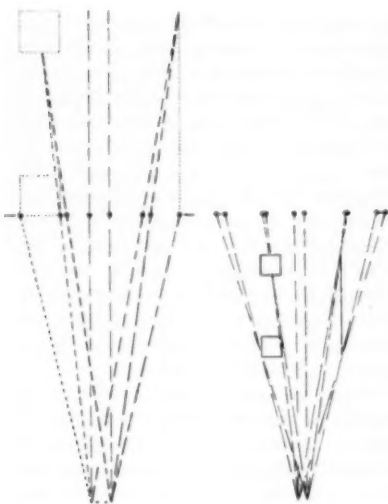


Fig. 9. Perceptual localization of objects of known sizes, at distances consistent with those sizes and the subtenses of the projected images, independent of binocular convergence. O: screen locations of selected details in right-eye image; ●: screen locations of same details in left-eye image. Left, images as projected and ground plan of perceived space if objects are not recognized; right, ground plan of perceived space for recognized objects of known size. Perception of distance is not determined by separation of corresponding images on screen, for objects of known size. Perception is the same whether images are separated as shown at right or at left.

located by use of a rangefinder having twice the normal interocular separation. The centers of the entrance apertures of the rangefinder are indicated by the intersections of the two pencils of rays. From these points of view the two views are in correct perspective. This assumes that the scene was photographed with cameras separated $2\frac{1}{2}$ in., at half

the distance from the foremost object as the screen is from the observer.

Because of the magnification, the two images of any very distant point are separated on the screen by twice the normal interocular separation. However, as previously mentioned, so long as this separation is not excessive, and after adaptation to any change has occurred, the perception of distance in a scene does not depend upon the separation of the right and left images on the screen. That perception is of normal-sized objects, at whatever distance is consistent with their normal size and the angles their images are filling at the eyes of the observer. That is also where the stereoscopic images would be found by a rangefinder with normal interocular separation if the right and left images on the screen were moved closer together, as indicated on the right. Unlike the rangefinder, however, the human observer sees the images at their proper distance for normal size, regardless of separation of the images on the screen.

Stereoscopic Window

It is preferable to project the right and left images with separations as indicated on the left, and to let this property of visual perception (not shared by rangefinders) locate the objects properly. This is preferable because, with such separations, the edges of the screen also appear to come forward. Under these circumstances, the edges of the screen are perceived as a window through and behind which the scene is perceived.

If the images were projected as shown at the right, the edge of the screen would be perceived at the actual distance of the screen. The important foreground of the scene would be in front of the window, which would nevertheless destroy stereopsis at the sides of that region, in a very annoying and puzzling way.

Dependence of Perceived Distance on Monocular Clues

Perceived space is dependent primarily on monocular clues, most frequently the known normal size of familiar objects which are naturally visualized at such distances that they appear of normal size. Stereoscopic perception then spaces all other objects relative to that distance. This is the only, and quite subsidiary, role of stereopsis in the perception of distance. If the perspective in the picture is incorrect, that is, if the object on which the perception is based was not at a distance from the camera equal to the distance at which it is perceived, then stereopsis emphasizes the false perspective.

Effects of Camera Separations Greater Than Interocular

If the cameras are separated much more than the normal interocular distance, then binocular disparities can be experienced for objects much farther from the original scene than is normal for human vision. The natural and quite involuntary interpretation of such an experience is that the distances in the image are no greater than those for which stereopsis normally occurs. On the basis of this very effective clue, all distances in the scene are underestimated. Consequently, all objects in the scene are perceived proportionately closer than the original objects. Their shapes, however, are distorted and close objects appear smaller than identical objects at a distance.*

*The assertion is sometimes encountered, that use of a camera separation greater than normal interocular separation causes perception of a miniature model of the scene, reduced in all dimensions but otherwise undistorted. The following example illustrates the incorrectness of that conclusion. Two identical objects are in the scene, one 10% farther from the camera than the other. Therefore, regardless of focal length or camera separation, the image of the farther object is 91% as large as the image of the nearer object. If camera separation double the normal interocular is used, the farther object is

Objects photographed with telephoto lenses, and exhibited at greater visual angles than they subtended at the camera, appear too thin. This is called the "cardboard" effect and is a direct result of false perspective. Nothing can fully remedy this, except to reduce the magnification or to put the observer farther from the screen, so as to restore the angular subtenses of the original scene with respect to the camera. In most cases, the required distance from the screen exceeds that for which stereopsis is experienced, and the perception then does not differ in effect from conventional single-image projection.

The distortion of perspective produced by telephoto lenses cannot be remedied by increasing the interaxial separation of the cameras. That increase cannot correct the perspective in either of the images, but will only cause the clues of stereopsis to conflict with those of perspective and parallax. In such a case, stereopsis overrules the natural presumption that people and other familiar objects are the same size, whatever their distance. It may restore approximately the natural sense of depth, but it does so at the price of unnatural distortions of sizes and shapes of people and objects at different distances. The conflict between the monocular clues and binocular clues will make the more distant people appear to be taller and generally larger than those in front, as shown in Fig. 10. The ground plan of the space perceived in a very moderate case of double angular magnification

made to appear 120% as far as the nearer object. The farther object must therefore appear to be $1.20 \times 0.91 = 1.09$, or 109% as large as the nearer object, that is, 9% larger. This is a moderate case. The enlargement of distant objects (or relative dwarfing of close objects) also distorts the shapes of objects that occupy much depth in the scene. Such enlargement of distant objects and/or dwarfing of close objects and distortions of all objects are inevitable consequences of use of camera separations greater than the normal interocular distance.

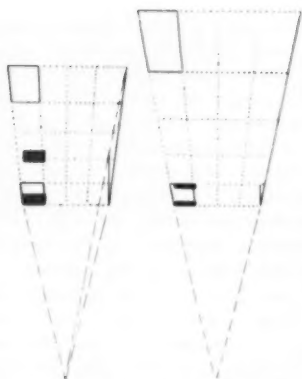


Fig. 10. False depth perceptions caused by excessive magnifications, and distortions caused by excessive interaxial separations. Natural presumption and perception of size constancy is overruled by binocular disparities inconsistent with perspectives. Left, double magnification with interaxial separations equal to and double observer's interocular; right, 5 times magnification with interaxial separations equal to and 5 times observer's interocular.

is shown by the solid black rectangles at the left, for normal camera separation. When the cameras are separated by double the normal interocular separation, the perception is as indicated by the enlarged, twisted quadrilaterals at the left. The ground plans of the spaces perceived with five times magnification and with normal and five times interocular separations are shown similarly at the right. Since giants are rarer than dwarfs, the judgments of absolute distance may be based on distant people and objects, taken to be normal. Then the people in the foreground appear to be closer and look like midgets.

Effects of Camera Separations Less Than Interocular

Objects photographed at very short distances and projected so as to subtend much smaller visual angles than they

subtended at the camera will have exaggerated depth and may make excessive demands on the convergence and fusion capacity of the observer's vision.

Camera separations less than the normal interocular distance reduce those undesirable effects, but at the expense of conflicts of stereopsis and perspective. Stereopsis then overrules the natural perception of size constancy and produces distortions of the kind shown in Fig. 11. In this, the unbroken rays indicate the plan of the space perceived when pictures taken with normal interocular separations are viewed at the distance for normal perspective. The broken rays indicate the plan of the space perceived when pictures taken with one-half the normal interocular separation are viewed

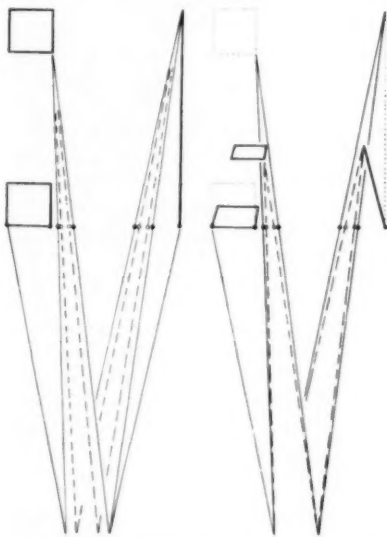


Fig. 11. Stereoscopic distortions caused by interaxial separation one-half of normal interocular. ●: screen images for interaxial separations equal to normal interocular are shown by solid circles; ○: screen images for interaxial one-half of interocular. Left, ground plan of scene and cameras. Right, ground plan of perceived spaces.

at normal perspective and with normal interocular separation. The quadrilaterals drawn with unbroken lines at the right show the ground plan of the perceived space. In this case, the distortions arise entirely from stereopsis, and are caused entirely by the use of less than normal interocular separation. If a stereoscopic picture of a scene such as that at the top of Fig. 2 is made with a camera 2 ft from the subject, using a $\frac{1}{2}$ -in. interaxial separation, and if it is projected at such a magnification that the face of a normal-sized girl is perceived 10 ft from the observer, the man will appear to be only 2 ft farther away in the background* and will appear to be only about 14 in. tall. This is because the man was actually 6 times as far from the camera as the girl, and his image on the film and on the screen is only one-sixth as large as hers. His distance is made to appear only 20% greater because of the small interaxial separation. The angle that the image of the man subtends at the eye of the observer corresponds, therefore, to a midget only one-fifth as high as a normal man, at the perceived distance of 12 ft. Many other details will be similarly distorted by the false perspective and by the less than normal interaxial separation, which breaks down the natural perception of size constancy.

These effects cannot be corrected by the reduced interaxial separation. This may overrule the presumption of size constancy, so as to make the depth appear nearly normal, but it does so at the expense of distorted perceptions of shape and size for objects at various distances. This is perhaps an extreme case, which could be avoided by elimination of persons or objects of recognizable size in the background. But such limitations of action and sets are

* If the ratio of interaxial to interocular separation is i , and if the ratio of distances of the near and far objects is d , then the ratio of apparent distances of the near and far objects as perceived in the stereoscopic picture is $(1 - i + id)$.

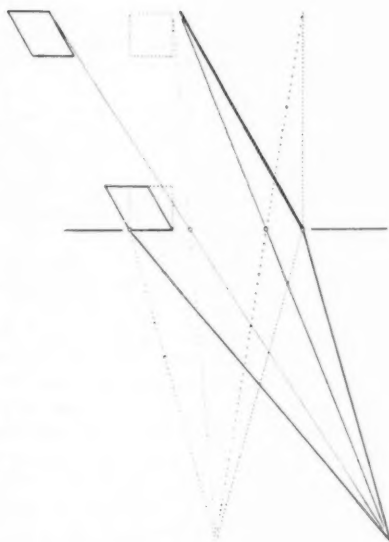


Fig. 12. Ground plans showing distortions of perceived space caused by false perspective arising from off-axis location of observer (solid lines). Dotted plan indicates space perceived by observer on axis and at distance for correct perspective.

not necessary for satisfactory results with conventional motion pictures.

Off-Axis Distortions

All the distortions and conflicts discussed so far have been those observed by the most favorably placed member of the audience. The only distortion that can be reduced by movement of the observer is that produced by telephoto stereographs made with camera interaxial separation equal to the observer's interocular separation. That distortion is reduced as the observer moves farther from the screen, but stereopsis usually becomes ineffective at the distance for which distortions of perspective are eliminated, even if the observer is not out of the theater before that distance is reached.

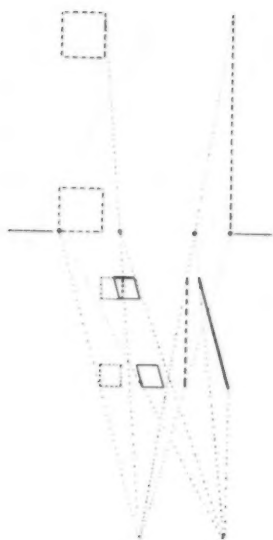


Fig. 13. Displacements of objects visualized at normal size and distance by off-axis observer. Screen-image of front object is assumed to be twice as large as known size of object. Ground plan of space perceived by on-axis observer is shown by broken lines, directly in front of screen. Displaced and distorted space perceived by off-axis observer is shown by unbroken lines, toward right.

All distortions of space perception experienced by observers far from the center of the theater when flat pictures are shown are also made much more noticeable by stereoscopy. The principal effect of off-axis location is indicated by the plan of the perceived space, as shown in Fig. 12, for the case of stereoscopic projection with perfect perspective and unit magnification of foreground objects. The images of all surfaces in the scene perpendicular to the optic axis of the camera are perceived as parallel to the screen. Lines parallel to the axis of the camera remain parallel to each other, but are oblique

to the screen. The line corresponding to the optic axis of the camera is perceived by each observer as pointing directly at the center of his own head, no matter how he moves it. All angles are distorted to conform to the apparent obliquity of the center line. The case of double magnification is shown in Fig. 13, in which the objects are not only twisted but displaced by movement of the observer.

Lack of Parallax Movements in Stereoscopic Pictures

Unnatural perceptions result from stereoscopic pictures because parallax does not result from head movements. In normal experience, movement parallax is the source of one of the most important contributions to depth perception. Again quoting Duke-Elder,

"The effect of parallax is nowhere seen better than in a very thick wood: on standing still, one seems surrounded by a dense wall of foliage and undergrowth, but on walking quickly along, the impenetrability of the wall seems to vanish and we see far in among the trees, each one standing out with perfect stereoscopic precision. Similarly, when parallax movements are accentuated, as when objects glide past us rapidly as we travel in a train, the illusion is created that they are nearer than they really are."*

When we move our head or our body, we see farther around real objects. We cannot do this with stereoscopic pictures. With them, head movements only give us the impression that all objects are twisting and moving so as to prevent our seeing behind them.

The lack of stereoscopic vision attributed to some people who have otherwise normal vision may be due to this fact. They may be more influenced by parallax movements in normal vision than they are by binocular disparities. For such persons, absence of parallax movements may be more of a loss than can be compensated for by the addition

* Reference 2, p. 1073.

of binocular disparities. For them, some conventional motion pictures made with moving cameras may give more satisfying impressions of depth than can stereoscopic motion pictures made from stationary points of view. The absence of parallax motions, which normally result from the observer's head movements, can be mitigated to a great extent by parallax movements of the camera. This seems to be more important in stereoscopic photography than in nonstereoscopic photography, because the enhanced sense of depth makes the absence of parallax movements much more noticeable.

This can, of course, be seen in ordinary motion pictures, since parallax movements depend essentially on monocular clues, but, like all distortions of perspective, their absence is made much more noticeable and objectionable by stereopsis.

Conclusion

Stereoscopy is a double-edged sword. Truly remarkable effects can be produced by it. Its entertainment value, for its own sake, is undeniable. Its value for educational and technical purposes is also unquestionable. However, stereoscopy reveals and accentuates all the distortions of perspective which are easily tolerated in conventional motion pictures, and which can be avoided in stereoscopy only by severe limitations on camera and projection practices.

Essentially, if distortions of perspective are to be avoided, the angle subtended by the image at the observer's eye must equal the angle subtended by the object at the camera.

Depth perception from binocular disparities will be consistent with normal perspective only if the camera interaxial separation is equal to the observer's interocular separation.

Normal interocular separation can produce stereoscopic perception only within the range of distance for stereopsis

in normal vision. For greater distances, the binocular disparities are too small to be effective. Attempts to increase them by use of camera interaxial separations greater than the normal interocular distance will cause distorted perspective and false perceptions of distance, size and shape, especially for foreground objects.

For short object distances, camera separation as great as the normal interocular distance may cause excessive convergence and conflict of the normal linkage between convergence and focusing of the eye. Such effects may cause the breakdown of stereoscopic perception and may even cause discomfort. Attempts to remedy these troubles by reduction of camera interaxial separation cause distorted perspective and false perceptions of distance, size and shape, especially for background objects.

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Discussion

J. A. Maurer (J. A. Maurer, Inc.): One of the possible approaches to the problem of projecting and interpreting stereoscopic motion pictures is to assume that the eyes of each observer function together in the same manner as the two-lens systems of a rangefinder. On this basis, objects shown on the screen will appear to be located at the intersections of the lines of sight from the two eyes to their respective images on the screen. The consequences of this were worked out in detail in a paper by Raymond Spottiswoode which appeared in the *Journal* [in October 1952]. If this approach is right, we can see immediately that if an object in the picture is to be seen at infinity the two images of it on the screen must be $2\frac{1}{2}$ in. apart, this being the average separation

of human eyes. Objects which are to be seen as located at the screen must, of course, be represented by two images which coincide on the screen, and this requirement determines the alignment of the two projectors. Now suppose we have films which satisfy both these conditions when projected on a screen 12 ft wide. If we project the same films to fill a screen 24 ft wide, the images of objects which should be seen at infinity will now be 5 in. apart instead of $2\frac{1}{2}$ in.; the lines of sight to them will diverge instead of being parallel, and these objects will appear, if such a thing is conceivable, to be farther away than infinity. If we were dealing with only one object we could correct this by re-aligning the projectors, but such a correction is impossible when we have many objects at different distances. The paper by Spottiswoode left me, at least, with the impression that this is a serious problem, and that it is necessary to design the 3-D picture to be projected on a screen of a specific size. Do you agree with this?

Dr. MacAdam: The adaptation capacity of the human visual system, including the brain, is such that you don't have to readjust the projectors, nor do you have to make the picture for specific screen size, so long as you avoid excessive divergence. This is an illustration of the fact that I have stated, that convergence does not determine the location of the object you see. The best adjustment of the camera, as Professor Rule and others have pointed out, is that which produces on the screen two almost coincident images of the foremost object (that is, the foremost object that stays in the picture a while, not one that gets thrown at you). When that is done, the edges of the screen appear like a window, behind which the bulk of the action takes place. If this is done, however, the separation of the two images of a very distant object may be rather great, maybe a foot or so, in a large theater. And yet the visual system, including the conscious and subconscious mind, makes the adjustment so that normal-size people are seen somewhere in the theater, usually not on the screen. If only the perspective is correct, all things appear where they were intended to appear, regardless of the size of the screen.

Max Glandbard (Filmwright Productions): I can recognize, as you say, and I accept it—that the mind can make all sorts of adaptations and can certainly handle a variation in divergence. That is, that although the $2\frac{1}{2}$ -in. separation normally corresponds to an infinitely distant object, yet if the separation were greater than that, you would still accept it as infinity. On the other hand, I don't see it as a practical answer to the question that was posed, because of the other factor of how much strain are you inducing when you create that sort of situation. In other words, assuming that the mind would adapt so that the object was perceived at infinity, wouldn't the kind of situation in the example that was proposed cause serious eyestrain? How long could you view such a picture and keep making that adjustment without suffering a nervous collapse.

Dr. MacAdam: Stereoscopic rangefinder experience indicated, as I understand it, that divergence greater than half a degree would very soon become painful and very objectionable. I think that this might be taken as a guide for motion pictures also. That is, one should not allow more than one half a degree divergence. The mind will make adjustment so that the object causing greatest divergence appears to be at infinity, but anything beyond a half degree of divergence will induce excessive eyestrain. This means that folks in the front row may have a very painful experience, because they're sitting too close to the screen. For them a separation of images, which is a half degree for most of the audience, may be a whole degree.

Mr. Glandbard: From a practical viewpoint, if you did have the situation where a picture that was made for a 12-ft screen were to be projected on a 24-ft screen or the distance from the screen to the projector were changed, you then, to come back to the original question, would have to make some sort of an adjustment and adaptation for it, wouldn't you? That is from a practical viewpoint, if you were going to show a whole film.

Dr. MacAdam: Please set me straight. What is the practical situation? If you project on a larger screen in a larger theater, do you still keep the front row the same distance away from the screen? Or

don't you make the front row a little bit further away from the screen?

Mr. Glandbard: No, the situation here is not a question of the front row, but the fact that if you shot a picture to be projected at a certain distance or certain magnification, as Spottiswoode refers to it, and at that specified distance or close to it you got a separation when you shot it originally of, let us say, $2\frac{1}{2}$ in. If your projection now is on a larger screen at a larger distance, you increased — you magnified — your distance of separation and you might have reached, as in the illustration proposed, 5 in. instead of $2\frac{1}{2}$. Now in a situation like that, it seems to me that you very definitely would have to do something about your projection conditions in that specific theater because the picture hadn't been shot for that specific theater. And, despite the fact that the brain can adapt and in a short period of time make it seem that it's all the same, from a practical consideration, it would have to very strongly enter into the picture.

Dr. MacAdam: The only trouble that I can see is that the eyes of some of the audience might have to diverge more than half a degree. The excess over the normal $2\frac{1}{2}$ -in. interocular separation, in the case just cited, is $2\frac{1}{2}$ in. That extra $2\frac{1}{2}$ -in. separation would cause a half a degree divergence for an observer sitting about 25 ft from the screen. That means that the closest observer should not sit closer than 25 ft. If you project on a still larger screen on which, for instance, the two images which were originally set up to be $2\frac{1}{2}$ inches apart are 10 in. apart, the excess separation which causes divergence is $7\frac{1}{2}$ in., and the closest member of your audience should not be closer than 75 ft. In general, the excess separation over $2\frac{1}{2}$ in., for an infinitely distant object, should not subtend more than half a degree for any of the audience whom you want to treat nicely.

Mr. Glandbard: Now, since we couldn't sort of discharge one-third of the theater capacity from the owner's viewpoint in order to accommodate this sort of thing, there is a practical answer in the sense that in a situation like that, where a picture has been shot for a certain specification, if you aimed the two projectors closer together and decreased the angle of divergence, you would correct to an

appreciable extent the idea of going beyond infinity. What would happen, of course, is that the depth ranges would change somewhat.

Dr. MacAdam: When you increase the convergence of the projectors so as to bring the images of distant objects closer together, then you are increasing the convergence for near objects. The images of the principal actor will no longer be coincident on the screen, as Professor Rule and Mr. Spottiswoode and others have shown to be almost essential. In other words, the borders of the screen will no longer form a window behind which most of the action takes place. If you juggle with the projectors, to reduce divergence to a value tolerable to those sitting too close to the screen, a good bit of the action will take place forward of the screen border, forward of the window, and the whole audience will suffer.

A more important consideration is one which again affects most seriously the folks in the front row. If you point the projectors so as to bring the images of distant objects closer together, then the images of nearby objects are put farther apart, in the cross-eyed direction. Although, as I have said, convergence doesn't play a primary role in determining where the thing is perceived, it is an important factor for folks who are sitting close to the screen, because it has an influence where they focus their eyes. Severe eyestrain is caused by the resulting conflict between the accommodation-convergence relation and the actual distance of the screen, on which the eyes should be focused. Also, as I said previously, the stereoscopic window will not be where the maker of the film intended.

Richard H. Ranger (Rangertone, Inc.): I'd just like to make a comment. This field is, of course, quite foreign to what I'm engaged in, but I'm very interested in how many parallels there are between stereophonic work and stereopsis. In other words, it all boils down to the fact that you are trained from the time you're born to accept certain facts, and that the intention of making those facts real in your mind outweighs all these angles and factors. For example, in the stereophonic work, I think it was suggested briefly that if you see a person talking, on the right, and you hear him, you will say

that that is the person on the right, even though the actual location of that sound may be 3 or 4 or 10 ft away. And once you've established that man's being on the right, and then somebody talks on the left, you feel perfectly at ease, although the two sound directions may be completely wrong. It seems to me that we've got a direct parallel between what you're talking about here in the adaptation of the human visual system to the inaccuracies of our work.

Robert V. Bernier (Synthetic Vision Corporation): You, I think, are implying that convergence has nothing whatsoever to do with the location of objects in space. And you are implying that in connection with the projection of pictures. Is that right?

Dr. MacAdam: Yes. But keep in mind that I am not implying that convergence has no effect on the observer. It can give him a lot of trouble, such as headaches from excessive convergence or divergence, and violation of the accommodation-convergence relation. But, as far as perception of where the thing is, in pictures of familiar things, monocular clues, such as image size, dominate, and convergence conveys no sense of absolute location.

Maj. Bernier: I feel that if perspective is eliminated from the scene that you are projecting on the screen, then convergence has a great deal to do with the location of that object in space. That can be tested, for example, by using two black cards with holes punched into them, with a certain disparity, displacement, between the holes, if you see what I mean.

Dr. MacAdam: I think so, and I agree that binocular disparities have a great deal to do with the perception of the relative locations of objects in space. But the geometrical intersection of rays does not determine the distance at which an object will be perceived. In ordinary life, of course, that is where it is, and that is where it is perceived to be. But in the viewing of stereoscopic photographs, it is rare, indeed, when an object is perceived at the distance corresponding to the virtual intersection of the corresponding rays reaching the eyes. If perspective is correct in the picture, the object is perceived at the distance the real object would have to be to fill the visual angle that it does in the picture. If perspective

is not correct in the picture, distortions of size, shape and distance are perceived, and neither convergence nor disparities can be adjusted so as to eliminate them. The disparities between the scenes viewed by the two eyes do space things out and give this new sensation which has been called stereopsis, quite different from anything that perspective ever gave us. And, as I have mentioned, if you use increased camera separation, you can space out the marchers in a parade coming toward you, but the result will be to make the fellow in front look like a dwarf and the fellow at the tail end of the line will look like a giant.

Maj. Bernier: The point I was raising is simply that there are a number of factors, as you covered very well, that go together to help the brain determine where these objects are in space, and I feel that when perspective is apparent in the picture, it's there, that it is fighting with convergence. Therefore, the mind will not allow you to locate the true position of that object. You have a fight between the two. And I am saying that when perspective has been eliminated, then the mind has no trouble whatsoever utilizing convergence or the intersection of the two lines of sight to locate accurately that object in space. Do you agree?

Dr. MacAdam: I'm sorry. I can't. The most convergence can do is to locate things relative to each other. Equal convergence can make you aware that two things are at the same distance. Or convergence greater for one thing than another can make you aware that the first is closer. You can even estimate fairly accurately the ratio of their distances. But convergence alone cannot locate even approximately a lone object in otherwise empty space.

Comments Solicited by the Chairman of the Board of Editors

John A. Norling (Loucks & Norling Studios): I cannot agree that convergence alone does not serve to locate approximately a lone object in otherwise empty space. Convergence of the lines drawn from the centers of the stereo pair to a plane in front of the object will make the object seem to be far away. Convergence in the back of the object will make it seem to

be close. I experimented with a baseball on a black background, hence there was no stereoscopic window to provide a clue as to the distance of observers from the screen.

In one experiment the ball was moved forward from well behind the point of convergence to well front of it. This experiment demonstrated clearly that an object in "otherwise empty space" was seen at locations whose distances could be judged approximately. Of course, correct, or nearly correct, perspective provided an important clue because of the increase in size as the ball approached.

In another experiment the ball was held at a fixed distance from the camera and stereo pairs were made with the picture axes converged from front to back of the object. Again there was a definite sense of movement of the ball from a distant plane to a closer one and a good approximation of distance could be made. Of course, true perspective was missing and the ball seemed to become smaller as it approached. But both experiments proved that lone objects can be located approximately and also that true perspective must be present in any 3-D scene. Perspective and convergence are partners all the way in stereoscopy.

Observer-from-screen distance and the place of the observer in the theater cannot be disregarded. If viewed from a sharp angle the 3-D picture will have what I call *inverted perspective*, a totally abnormal effect. The near edge of a cube will appear shorter than the farther edges. The farther off-center the observer is, the more marked the distortion, but mere movement of the head of a seated observer will not cause perverse twists of the scene. However, an observer far off-center will see fantastic and changing shape distortions in a rotating subject such as a merry-go-round.

As Dr. MacAdam has pointed out, long-focus lenses should not be used in 3-D cine photography. For 35mm film, I consider a 75mm lens as the upper limit and a 35mm as the lower limit and they should be used sparingly. My choice is 50mm for most scenes.

Convergence must be used so that a definite stereoscopic window can be established in front of the nearest object. It is difficult, if not impossible, to mask the

screen accurately to form a window; it can best be done by masking on the film prints as Spottiswoode has proposed and used. If window masking is built into the prints, projectors can be toed in to reduce the separation of point-pairs at infinity, when projection is to be on a wide screen.

There has been much discussion about camera lens interaxial spacing and much confusion. Using a classic formula it can be shown that interaxial spacing would have to be reduced to as little as $\frac{1}{32}$ in. if the picture is planned for a 30-ft screen and contains close objects and those located at infinity. Doing this would produce a picture that would have no perceptible depth.

I have found from experience that Dr. MacAdam is right when he states that any great departure from interocular ($2\frac{1}{2}$ in.) in either direction will disturb the spatial arrangement of objects and introduce perspective distortions. I have found the limit of increase or decrease of the interaxial spacing should be held to about 40% and that these extremes should be used rarely and only in very special cases.

Comment by correspondence, from Dr. MacAdam: I suggest that Mr. Norling, or anyone who cares to repeat his first experiment, hang from a concealed support a faithful miniature replica of a baseball, either alone or near but not touching, overlapping or shadowing a regulation ball, against a black background. Then without telling anyone that the ball is a miniature, ask a few people to judge its distance. Some years ago, Professor Ames, at the Dartmouth Eye Institute, had an instructive series of demonstrations of this kind, all of which led to the conclusion that convergence alone was not a sufficient clue for distance perception, and that it was very easily overruled by other clues.

In Mr. Norling's second experiment, continuously changing convergence evoked the perception of forward movement, similar to the effects described on page 283 of this paper. If, however, stereoscopic pairs taken near the beginning and end of the sequence, or anywhere between, are viewed as still pictures, the ball will be perceived at the same distance in all, at which distance the ball seems to be of regulation size.

Continuous All-Electronic Scanner for 16mm Color Motion-Picture Film

By VICTOR GRAZIANO and KURT SCHLESINGER

The methods of converting the 24 frames/sec film standard to the 30 frames/sec television standard are discussed. The disadvantage of using storage-type devices is brought out in order to show the need for a flying-spot scanner in televising film in color. The reasons for choosing the jump-scan method in the Motorola scanner are given with emphasis on the advantage of the large optical aperture realized with this method. This is possible since no moving optical parts are needed between the tube and the film and the full opening of the lens can be used.

The various factors affecting registry both in time and space are enumerated. The solutions used to minimize the errors and the final results obtained are given. The use of a signal derived from the leading edges of the sprocket perforations to control the position of scan on the tube face to minimize bounce is described in detail. The use of this signal for continuous correction of film shrinkage is also shown. Other features of the scanner to be described are the anastigmatic deflection yoke and single-control adjustable gamma.

THE ADVANTAGES of nonstorage-type scanners for transparencies and film have come to be generally appreciated since the advent of color.¹ The use of the memory type of pickup tubes in connection with standard projectors has rendered satisfactory service for monochrome television; however, it was soon recognized that a film scanner for color could benefit from the use of the flying-spot technique. This ap-

proach offers the advantage of a definite and linear relationship between light and signal, and it is not afflicted by spurious signals and shading effects which may require manual adjustment.

A serious obstacle to the development of a nonstorage type of scanner under American standards is found in the non-integer relationship between television-field frequency (60 cycles/sec) and film-frame rate (24 cycles/sec). This complex ratio (5:2) rules out many of the solutions to the television-film problem which have been successfully practiced in Europe for many years.

One of the simplest approaches is the use of continuous film motion in connection with flying-spot scanning of equal amplitude and opposite direction. The

Presented on October 7, 1953, at the Society's Convention at New York by Victor Graziano (who read the paper) and Kurt Schlesinger, Motorola, Inc., 4545 Augusta Blvd., Chicago 51, Ill. (This paper was first received October 1, 1953, and in revised form January 15, 1954.)

vertical sweep rate is the difference frequency (36 cycles/sec) between film-frame rate and field frequency (60 cycles/sec).² This simple system, while practical under European standards, is not applicable here, because it would show "picture joins" at certain retrace cycles.

The use of optical immobilizers of the continuous, shutter or prismatic type is perfectly feasible. This approach eases the tolerances for vertical scan to the same level as required now in television practice. The CBS color-film scanner³ was probably the earliest American flying-spot scanner, using commercial 35mm film in connection with a Farnsworth dissector tube. Some years before, the Bell Laboratories under A. Jensen's direction had done pioneering work along similar lines⁴ using specially adapted film reprints with 60 frames/sec.

The chief disadvantage of the early shutter systems was a serious loss of light, reducing the speed of the optics to $f/8$ and below.

Recent developments of new immobilizers using mirrors⁵ or rotating prisms⁶ constitute great progress, but their optical efficiency is bound to be lower than that of an all-electronic system, described herein, which needs no optical system between the camera lens and the scanning tube.

The Motorola all-electronic film scanner accomplishes registry of successive scans by the use of a complex vertical scanning motion. The kine-scope performs a cycle of five complete picture scans, each lasting $1/60$ sec, but none of them overlapping. Instead, a jump-scan component is added to the standard vertical sawtooth, the "jumps" being d-c levels judiciously controlled for each field period.

This method obviates the need for very high precision of the vertical sweep which is, in fact, no better than the standards of good engineering in modern television broadcasting. The tightest tolerances to be met are:

(a) linearity of optical coordination between tube face and film, including the classic problem of shrinkage correction; and

(b) nonuniformity of film motion.

This paper will report in more detail about our efforts to cope with these problems. It may be said, at this point, that it has been possible, by the application of inverse feedback and servo techniques between film and tube, to arrive at a solution which permits the transmission of 16mm film with a resolution matching the transmission capabilities of the standard 4-mc video channel.

Electronic Scanning

The relation between the various film-frame positions and the composite vertical scan on the flying-spot tube are shown in Fig. 1. The normal vertical sawtooth scan is shown foreshortened to 60% of the frame height to compensate for film motion. However, the method does not require a definite sawtooth amplitude and therefore any aspect ratio can be transmitted. Normally the sawtooth scan is reduced slightly from that shown to eliminate the appearance of the frame bar. The frame height given is the repetitive frame distance equivalent to the distance between leading edges of the sprocket holes. The jump scan provides the step needed to keep the sawtooth aligned with the frame being scanned. Its amplitude variations are restricted to the values given in Fig. 1 within a tolerance equivalent to one television line. In five successive television fields, two film frames have been scanned to complete the cycle. Therefore, the conversion of 24 film frames/sec to 60 television fields/sec is accomplished.

It can be seen that the problem of producing a satisfactory motion picture using the jump-scan method is primarily one of registering all five images, that is superimposing them to obtain a single image. The general registry problem

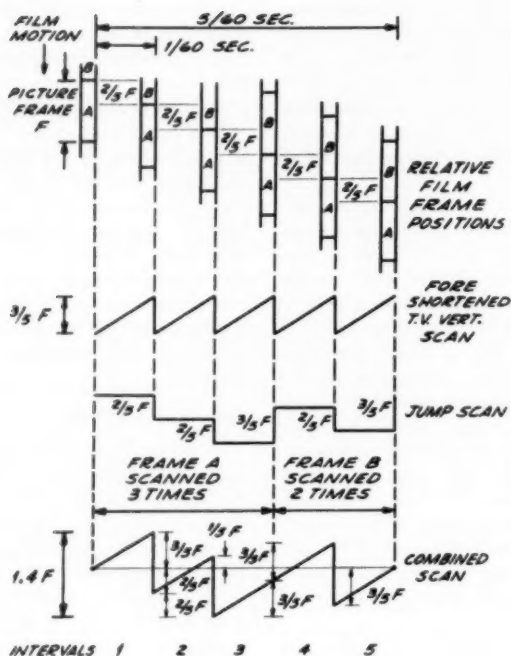


Fig. 1. Film and scan relations.

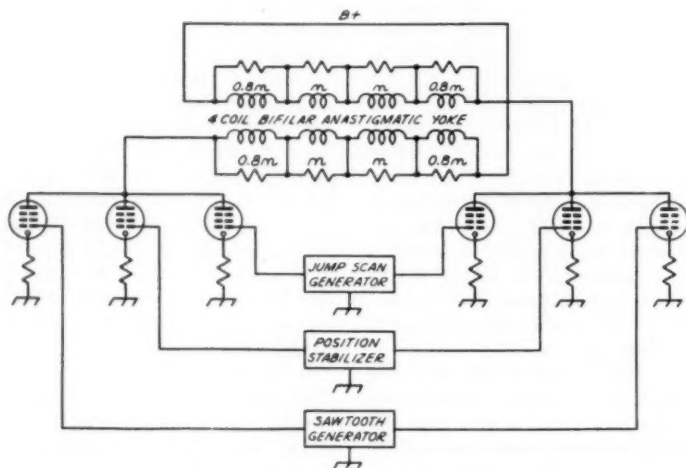


Fig. 2. Vertical deflection circuit.

can be divided into two classifications: one dealing with space registry, the other with time or motion registry. Since the five images occur not only in different positions but also at different times there is some interdependency between the time and space phases of the problem.

Registry in Space. It is only those errors which do not repeat for the five images which cause mis-registry. Nonlinearity in the sawtooth is a repetitive error and therefore does not show as a registry error. It is those factors which produce a nonlinear relation between the position of the image of the spot on the film plane and the current in the yoke, or to be more general, the grid-driving voltages to the sweep amplifiers, that are of importance. These factors can be put under the headings of yoke design and deflection, and of scanning-distortion correction. Other factors, such as lens distortions and film warpage, have proved negligible if good film-projector design practices are followed.

Yoke Design. Yoke distortions are difficult to analyze; however, considerable work has been done at Motorola by K. Schlesinger⁷ and by A. Grimaila⁸ on the influence of winding distribution on the value of the error coefficients. These results were utilized in designing the yoke used in the scanner.

The yoke windings are of the anastigmatic 4-coil semidistributed type as described by Schlesinger and utilizing the 0.8 astigmatism-correction factor of Grimaila (Fig. 2). Bifilar construction was used to provide for push-pull d-c operation. Resistances set for critical damping across each coil reduced the retrace transient to a negligible value. The driver tubes are 6AG7's with high cathode-degeneration factors. This fact combined with the relatively low inductance of the yoke provides for linear addition of the current components for sweep, jump scan and stabilization.

In order further to minimize the effects

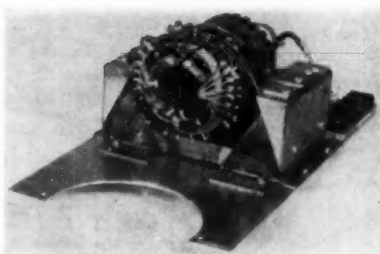


Fig. 3. Anastigmatic yoke.

of yoke distortions the yoke inner diameter was made considerably larger than normal construction would dictate (Fig. 3). The inner diameter is 2 in. as compared to the tube neck diameter of $1\frac{7}{8}$ in.

Since both yoke and scanning errors increase rapidly with scanning angle, it is imperative to have the minimum angle consistent with satisfactory television performance. This is primarily dictated by spot size in available flying-spot tube types. The RCA experimental type #C-73236D used in this scanner is capable of 350 lines resolution when scanning a television raster of 1.8 in. horizontal width. This is equivalent to a 16° total scanning angle. The maximum vertical angle for jump-scan operation then becomes 17° .

This proves to be a convenient raster size as a lens throw of 14 in. is obtained with standard 2-in. focal-length lenses.

Scanning Distortion Correction. Pincushion distortion due to magnetic scanning of a flat face tube is well known and is amenable to analysis.⁹ It was found that under jump-scan conditions pincushion distortion accounted for by far the greater part of the registry errors once the large anastigmatic yoke was used. Without any form of correction the total error is in the order of five lines at the corners.

Correction for such scanning distortion by the use of external correcting fields has been described by Bull.¹⁰ However,

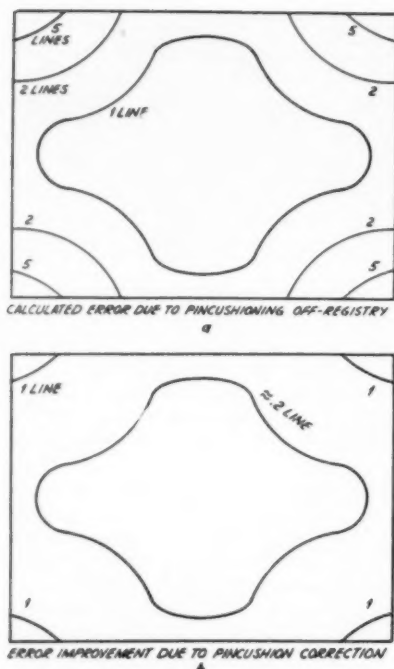


Fig. 4. Registry contours.

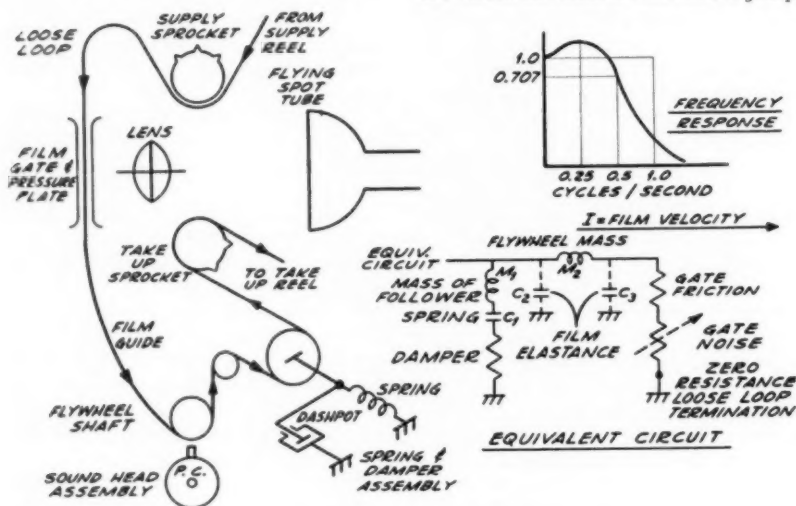


Fig. 5. Film-drive filter.

we have found that such correcting fields should be placed well into the drift space between yoke and screen in order to minimize defocusing effects.

In order to test the space registry independent of motion, a test was devised using a 30-cycle square wave superimposed upon the normal 60-cycle vertical scan. The amplitude of the square wave was adjusted so that center registry was obtained on the monitor image when a strip of film was placed in the gate. This, of course, results in scanning a wider angle (i.e. about 27° vs. 17° for jump-scan operation). However, the data so obtained can be interpreted in terms of the jump-scan problem with relative motion included, that is, with reference to the foreshortened vertical scan.

Figure 4A shows a contour chart of the flutter of a picture element as a function of position on the monitor image. These are calculated values assuming only pincushion distortion on a flat face. Measured results, from the square-wave test, using magneto-static pincushion-correction, are shown in Fig. 4B. These are values corrected for the case of jump-

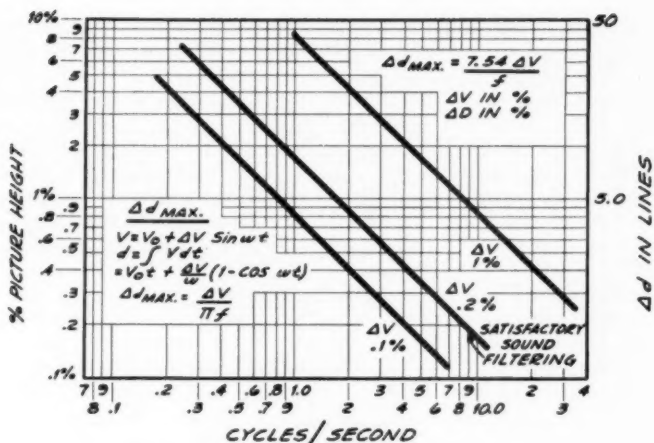


Fig. 6. Bounce amplitude vs. frequency.

scan operation. As shown, the corner flutter lies in the neighborhood of 1 line.

Registry in Time. The early objections to continuous-motion methods had been due to the inability of obtaining satisfactory uniformity of film motion within the gate. The British have been pioneers in this field as exemplified by the many excellent designs found in the literature.^{11,12,13} They have been able to solve the problem by the judicious use of mechanical filtering. All of the designs described deal with 35mm film, where the sprocket-hole jitter occurs at 96 cycles/sec. When working with 16mm film, the same jitter frequency is as low as 24 cycles/sec. This requires a smoothing filter with four times the selectivity of the 35mm case. Our philosophy in this design has been to provide sufficient mechanical filtering to obtain satisfactory sound operation and then obtain picture stabilization by other means.

The mechanical filter and drive used in this scanner are shown in Fig. 5. A loose loop is used to isolate the supply-sprocket jitter from the gate. A straight gate with a pressure plate is used in this model; however, a semicircular system

with a tensioning device can also be used. From the gate to the flywheel is a film guide in order to minimize the effects of film elastance C_3 . The sound take-off is at the flywheel roller, the distance between gate center and the sound light beam being the standard 26 frames. Between the flywheel and the take-up sprocket is a spring-and-damper assembly to complete the filter. Since the jump-scan method requires the motor drive to be synchronized to the vertical synchronizing pulses, thyratrons operating as inverters are used. They are type 6012 running with a total input of approximately 30 w to drive a 1/75-hp synchronous motor.

The bandwidth of the system looking in from the take-up sprocket is 0.5 cycles/sec as shown. The value of the damping is slightly less than critical. Total velocity disturbances at the sound-head are in the vicinity of 0.1%. Somewhat higher figures are found at the gate due to the effects of gate noise and film elastance C_3 . However, the disturbances are still within a 0.2% limit considered good for sound use.

Here it must be noted that solutions satisfactory for sound operation are not necessarily satisfactory for picture opera-

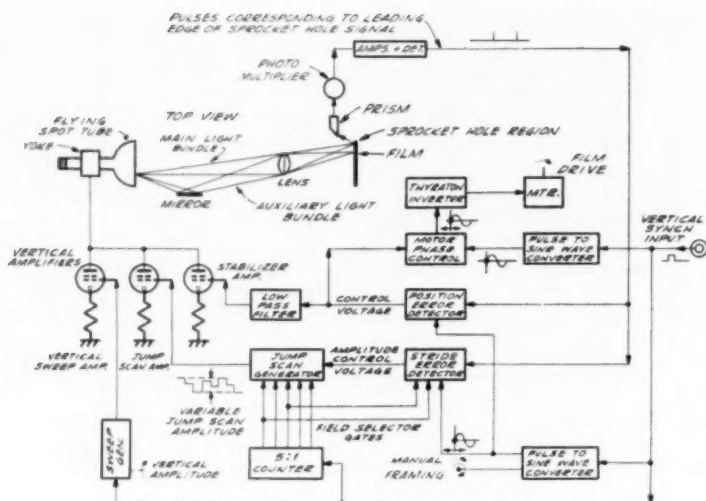


Fig. 7. Picture stabilizing system.

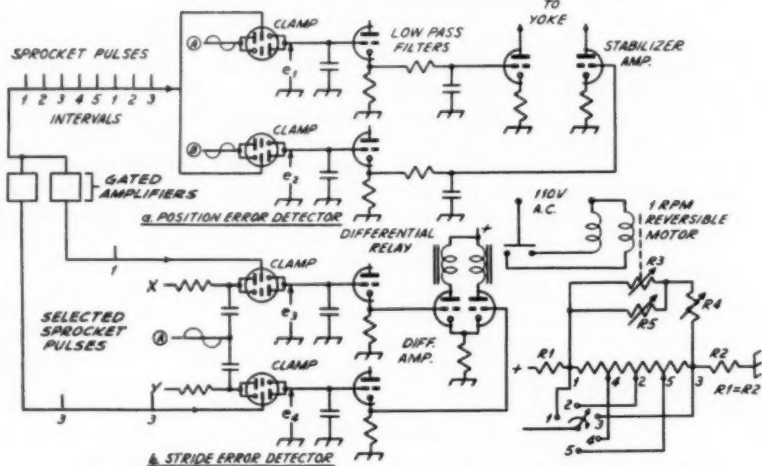


Fig. 8. Synchronous detectors for position and stride control.

tion as shown in Fig. 6. It is those velocity variations of 1 cycle/sec and below which are detrimental to picture quality. Hence, we are facing the problem of supplementing the mechanical filter by an electronic stabilizer.

Electronic Stabilization. The only posi-

tion reference provided by the film is the sprocket hole. Frame-to-frame borders cannot be counted on to provide a reference.

The electronic stabilizing scheme used in the scanner is shown in blocks in Fig. 7. This stabilizer provides the following controls:

(a) Dynamic stabilization against slow vertical movements not filtered by mechanical drive.

(b) Centering of film frame with respect to television scan.

(c) Centering of scan on the flying-spot tube face in the vertical direction.

(d) Jump-scan, i.e. stride-amplitude correction to correct continuously for drift in amplifiers, in accelerating voltage of the flying-spot tube, and for shrinkage in film.

As shown in Fig. 7, mirror, lens and prism are used in such a way as to obtain a reflection signal from the film surface. The absence of such a signal signifies the presence of a sprocket hole. A pulse corresponding to the leading edge of the sprocket hole is derived and applied to the position-error detector and the stride-error detector. Both detectors are synchronous detectors which momentarily connect a comparison sine wave derived from vertical synchronizing signal to a storage condenser.

In the position detector, all sprocket-hole signals are used as shown in Fig. 8. Push-pull sine waves *A* and *B* are used to obtain push-pull correction voltages E_1 and E_2 which are applied after filtering to the stabilizing amplifiers. In this way, the stabilizing amplifiers follow any variation in film velocity with a corresponding change in scan position.

Certain limits of gain and frequency response are imposed by the intermittent nature of the information obtained by the position-error detector.¹⁴ For example, with the 60-cycles/sec field rate and a loop gain of 10, a frequency response of 1.8 cycles/sec is the largest bandwidth that can be handled before instability occurs. Other conditions based on subjective reactions to vertical jitter seem to indicate that the filtering bandwidth should be of the order of one-third the critical value given by the instability criteria. The mechanical system bandwidth should be equal or below this value, for the same reasons. With a feedback gain of 13 as used in the

scanner, the critical bandwidth is 1.5 cycles and the electrical filter bandwidth is 0.5 cycles which matches the mechanical filter. As a result, the electronic stabilizer corrects for bounce up to 0.5 cycles/sec while the mechanical system removes variations above that frequency.

The film shrinkage problem is well known. Offenhauser¹⁵ quotes figures as large as 0.9%. In terms of the jump-scan problem this means maximum misregistry for the first and third images of 1.1% or 5.3 lines. High-voltage variations as well as drifts in amplifier gains, etc., will also affect this problem.

A 0.2% requirement in stride variation would require the following stabilities from the various factors involved:

Film shrinkage	$\pm 0.03\%$
High voltage	$\pm 0.06\%$
Gain stability	$\pm 0.03\%$

Gain stabilities for relatively long periods of the order required have been achieved through the use of stabilized power supplies and large degeneration factors within the amplifiers. However, in the case of high voltage, the problem has been more difficult. It is the high-voltage stabilization problem plus film shrinkage which makes automatic control of stride a necessity. Fortunately, in addition to position control, the sprocket-hole signal can also be used to obtain stride control.

Consider the case where shrinkage has occurred and the stride is larger than required. The position-error detector has adjusted the overall scan position so that interval two, the center interval (Fig. 1), is in the proper frame position. In such a case, the sprocket-hole signal for the first interval will occur later as the scan image is too far from the center of scan. In the same manner, the third image is too far from scan center, but in this case, the sprocket-hole signal occurs earlier than it does during the center interval. In producing the jump-scan wave a set of five taps on a low-impedance resistor string (Fig. 8B) provides

the five voltages required. Therefore, strict proportionality between voltages is kept despite variations in total amplitude.

The second, fourth, and fifth interval signals are removed by gating and only the first and third are used to provide stride-error control as shown in Fig. 8B. Both clamps are connected to the sine wave A. The correcting voltages E_3 and E_4 are applied to a differential amplifier and relay combination. A difference between E_3 and E_4 above a threshold value will close the differential relay. The 1-rpm reversible motor will then adjust R_3 to bring the stride amplitude to a point in which the difference between E_3 and E_4 is again within the threshold. Push-pull d-c voltages are added at points X and Y to correct for slight registry errors occurring in the sprocket-hole signal, and for unbalance in the differential amplifier and relay.

If a position variation persists in one direction for an appreciable length of time, say $\frac{1}{2}$ sec, it will cause a false stride error. Through the use of the threshold available in the differential relay, and the slow-speed run, high-speed stop characteristics of the geared motor, it is possible to obtain control for stride errors better than 1 line without false control during position variations. By setting R_4 and R_5 to obtain control velocities of the order of 1 line/sec, it is possible to run the system at thresholds below 1 line without any detrimental effects to picture quality even during position variations.

The jump-scan generator uses gates generated in the 5:1 counter and a diode network. Its action is similar to a selector switch which for the duration of a field period is connected to any one of the points on the resistor string (Fig. 8B). During the vertical synchronizing pulse it jumps to the succeeding tap. In five fields it has completed the cycle and begins again at number one.

In order to correct for starting misphasing of the motor and for drifts in the equilibrium position of the spring-and-

damper assembly it is necessary to use the position-control voltage for motor phasing. The motor-phasing unit (Fig. 7) effectively slows or speeds up the motor a small amount so that the scan is always returned to the center of the flying-spot tube face. It incorporates a threshold type of control so that the smaller bounce variations are ignored.

A variation of the phase of the sine wave, used for comparison in the detectors with respect to vertical synchronizing signal, is provided. This causes a change in the relation of film frame to television frame. It has been found necessary to provide such a control because of the variations of film frame to sprocket-hole relation found in various films.

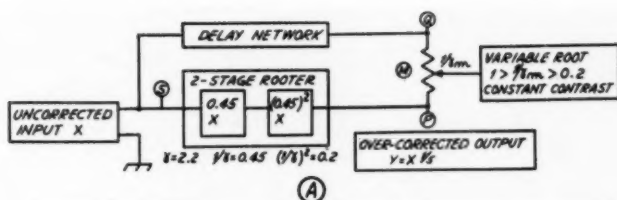
The vertical synchronizing signal also provides the timing for the sawtooth generator and for the 5:1 counter which generates the gates for the jump-scan generator.

Gamma Control for Film

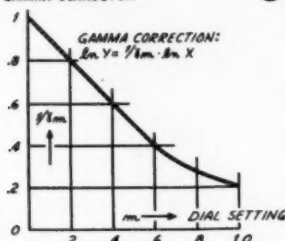
One of the special features of the Motorola development is a control unit for amplitude response which can be adjusted by the operator.

In the practice of NTSC color transmission, a gamma-correcting amplifier or rooster for each primary color is standard equipment. To prepare the signal for display in picture tubes with an average gamma constant of 2.2, a fixed transfer exponent of 0.46 is required for this rooster.¹⁶ This figure assumes that the display device is the only cause for half-tone distortion. However, if color film is used as subject matter, it is found that additional gamma correction is required to cope with the nonlinearities of the photographic process. As pointed out in literature,^{17,18} the half-tone rendition on film is in itself nonlinear and may add to the overall gamma of the system about as much distortion as the cathode-ray tube itself.

Accordingly, it is desirable to have, in each color channel, a gamma-control



EFFECTIVE EXPONENT
OF GAMMA CORRECTOR



A: BLOCK DIAGRAM

B: CALIBRATION OF
CONTROL DIAL

Fig. 9. Adjustable gamma control.

unit which has the general characteristic of a rooster:

$$\log(v_{out}) = 1/\gamma \cdot \log(v_{in}) \quad (1)$$

where v_{in} = input signal voltage

v_{out} = output signal voltage

γ = gradient of characteristic to be corrected.

but permits to change the value of $1/\gamma$ between 0.2 and 1 without any change of contrast range.

Figure 9 shows a block diagram of the gamma-control unit used in our film scanner. It contains a rooster amplifier, which achieves the operation $y = x^{1/5}$ in two stages, each having an exponent of $1/2.2$. The output from this rooster which has a loopgain of 1 and can correct for an overall gamma of 5, is available at terminal P.

A bypass is connected from the input S through a delay network to the point Q. A potentiometer between P and Q permits control of the shape of characteristic, available at the tap M, without a change in the black to white output level.

All transfer functions thus obtained may be expressed by:

$$y = m \cdot x^{0.2} + (1 - m) \cdot x \quad (2)$$

where m is the calibration of the potentiometer, and y and x are normalized output and input, respectively. All curves go through end points $y = x = 1$ and $y = x = 0$.

Equation (2) is not a pure power law, except at the extreme positions $m = 0$ and $m = 1$. Nevertheless, any intermediate characteristic can be approximated by an equivalent power law, using the method of least squares. This has been done and the results are presented in Fig. 9B. The graph, computed for a voltage divider with linear taper, shows the effective power $1/\gamma$ of the rooster as a function of the setting m of the potentiometer. It is seen that the dial of this gamma-control unit presents a calibration of convenient linearity over most of the range.

General Description of Equipment

The 16mm scanner described in this paper and shown in operation September 28-30 for the National Electronics Conference at the Hotel Sherman in Chicago, is shown in Fig. 10. To the right is the

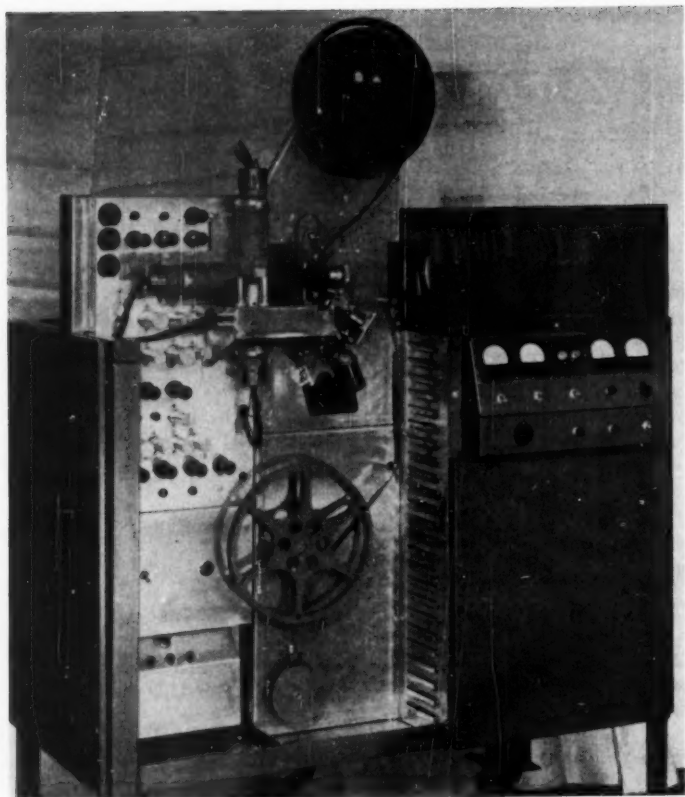


Fig. 10. All-electronic scafner.

flying-spot tube with the mirror which provides the second spot-light source used for the sprocket-hole signal. Below the tube are the control panel, high-voltage and sweep units. The control panel includes starting switches, a tri-color gain control, and monitoring meters for high voltage, cathode current of flying-spot tube, and video output. To the left can be seen the lens mounting with supply and take-up sprockets. The supply reel is above while the take-up reel is shown below.

The film path, from the supply sprocket, includes a loose loop before entry into the straight gate. The large

T-shaped enclosure behind the gate holds the dichroic filters with red, green and blue photomultipliers which drive the preamplifiers shown. Phosphor decay correction controls as well as individual color gains for white balancing are provided.

The curved prism and light pipe assembly used for obtaining the reflected sprocket-hole signal is placed on the outside of the gate. The sprocket-hole photomultiplier with amplifiers and detector is mounted on the subchassis shown in front of the dichroic system.

Below the gate can be seen the film guide followed by the flywheel roller and

soundhead. The spring-and-damper assembly between the soundhead and the take-up sprocket completes the mechanical filter assembly.

Thyratron inverters within the unit provide the synchronous power for the motor driving the sprockets.

Acknowledgment

The authors wish to thank Prof. D. E. Noble, Director of Research, for his continued interest and encouragement during the extended course of this project.

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Networks for Theater Television

By FRANK A. COWAN

It is anticipated that theater television will require networks of intercity and local video distribution channels similar to those now furnished for television broadcasting. To meet needs of broadcasters and occasional theater requirements, the network circuits are being rapidly extended. Currently about 40,000 miles of video circuits are in use for television network facilities. Both radio relay and coaxial systems are used in these networks. Many special designs and operating features are required to insure good transmission over the long distances involved in nationwide network service.

Existing Television Networks

If theater television is to have simultaneous presentation at theaters in various parts of the country as well as spontaneity it will require networks similar to those now furnished for television broadcasting.

The Bell System now supplies television channels for use of all the major television broadcasters. It also supplies facilities for occasional theater television shows and for other "closed circuit" transmissions.

Intercity transmission of television signals on a regular commercial basis was started on May 1, 1948, and has grown rapidly since that time. At the start, the channels available for service totaled 900 miles — one channel in each direction between New York and Washington, and one in each direction between New York and Boston. The networks now span the

United States and extend into Canada. At present there is a total of about 40,000 channel miles of intercity video facilities; about 25,000 channel miles of these are on radio relay facilities and 15,000 channel miles on coaxial cable. In addition to these intercity mileages, the Bell System also supplies many miles of local channels in the various cities of the nation. These provide connections between the terminals of the intercity networks and the broadcasting studios, and between studios and transmitters. Audio channels are also provided paralleling the video facilities. Figure 1 shows the layout of existing and planned television network routes. At the moment of this writing these networks are serving 204 stations in 130 cities.

Types of Facilities

Television requires transmission of a wide band of frequencies. For intercity transmission, two types of transmission facilities are available — coaxial cable and radio relay. A channel of either type is capable of carrying hundreds of message

Presented on Oct. 7, 1953, at the Society's Convention at New York by Frank A. Cowan, Long Lines Dept., American Telephone and Telegraph Co., 32 Ave. of Americas, New York 13. (This paper was received Jan. 25, 1954.)

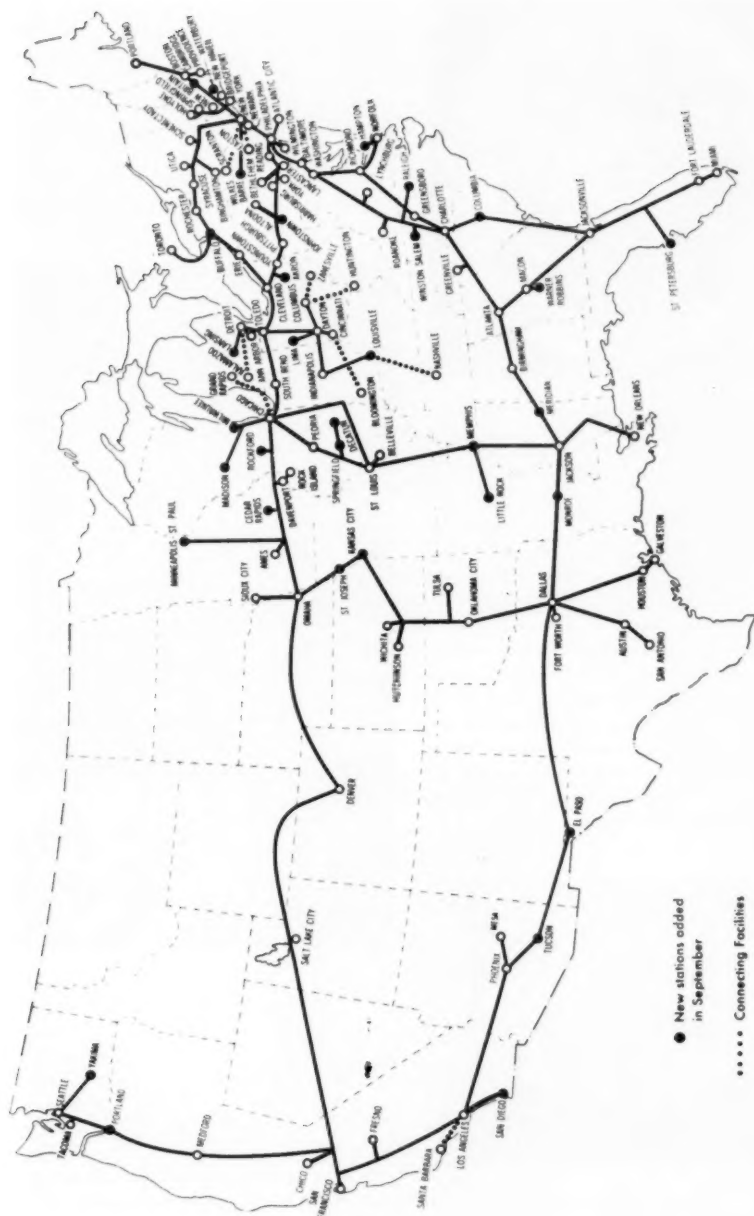


Fig. 1. Bell System intercity television routes, Sept. 1953.

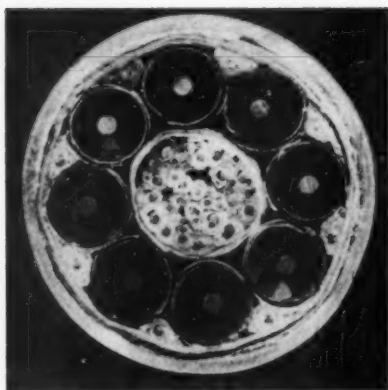


Fig. 2. Cross section of a coaxial cable.

telephone circuits or one television program.

Coaxial Cable. A coaxial conductor consists of a copper tube at the center of which is suspended a copper wire. The structure is such that the electromagnetic field is largely confined within the tube and there is little susceptibility to outside interference at frequencies above about 50 kc. The usual size of tube is $\frac{3}{8}$ in. in diameter. Generally, eight coaxials are contained in each cable sheath, four transmitting in one direction and four in the other. Figure 2 shows a cross section of a coaxial cable.



Fig. 3. Coaxial cable auxiliary repeater station.

Amplification must be provided at frequent intervals to offset losses of the cable. Two types of coaxial cable system are in use in the Bell System today. One, known as L1, has amplifiers spaced approximately 8 miles apart and passes frequencies up to about 3.1 mc. The second, and newer system, known as L3, requires amplifiers every 4 miles and

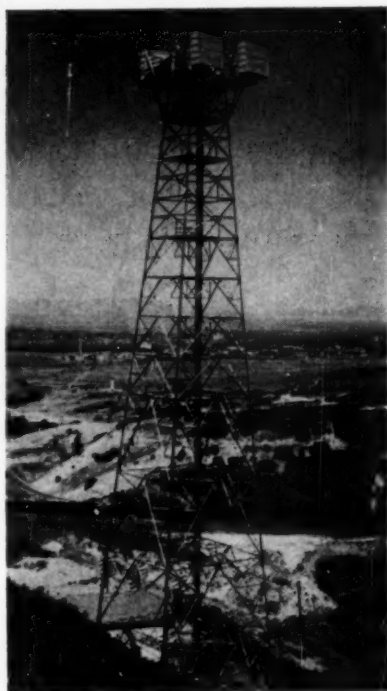


Fig. 4. TD-2 radio relay station.

passes frequencies up to about 8 mc. Figure 3 is a view of a typical coaxial repeater station.

Both coaxial systems utilize carrier techniques to transmit video signals, since the very low frequencies of the video band are not transmitted over coaxial cables. The carrier frequencies



Fig. 5. Video amplifiers in telephone central office.



Fig. 6. Local channel microwave equipment on Empire State Building.

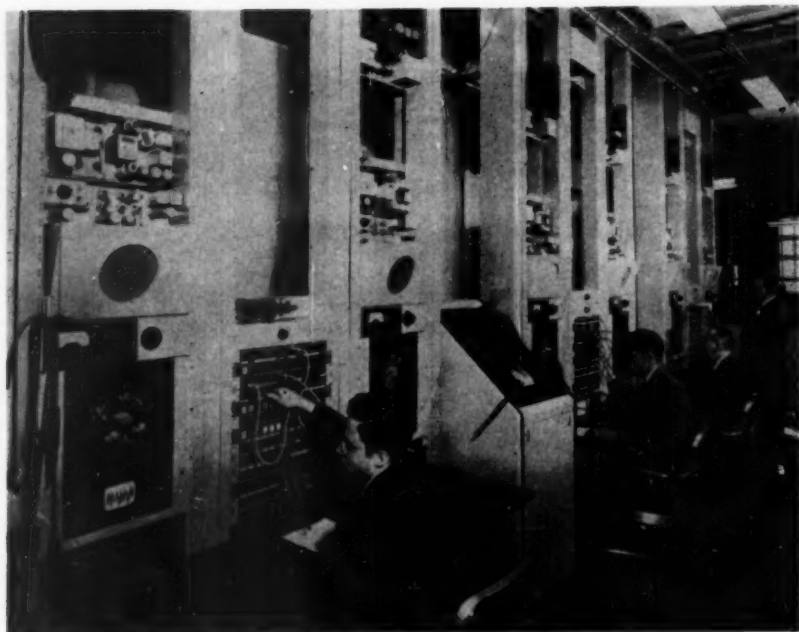


Fig. 7. New York intercity television operating center.

are 311 kc for the L1 system, and 4.139 mc for the L3 system. (In the latter system, 600 message circuits are carried on the same coaxial in the frequency space below 3 mc.) Both systems employ vestigial sideband transmission, transmitting only a vestige of the lower sideband.

Radio Relay. The radio relay system principally used for television is designated TD-2. This is a microwave system operating in the frequency range of 3700–4200 mc. A single system is capable of providing six channels in each direction. To guard against interruption, one channel is usually assigned to be a protection standby and is switched in to replace any of the working channels on which trouble is experienced. Amplifier relay stations are required at distances of approximately 25 to 30 miles along radio relay routes. Figure 4 is a view of a typical radio relay station.

Local Channels

Local channels may consist of either cable or microwave radio facilities.

The cable facilities generally consist of special shielded pairs with amplifiers spaced 3 to 4 miles apart. Transmission is at video frequencies. The balanced construction of the pairs helps prevent low-frequency interference and noise which would be present if coaxial construction were used. An installation of video amplifiers in a telephone central office is shown in Fig. 5.

The microwave facilities used in some cases are generally single-channel systems. Figure 6 shows two microwave equipments on top of the Empire State Building which are used to provide local channels in and around New York.

Operating Centers

To enable coordinated operation of network television transmissions, operat-



Fig. 8. Intercity video pushbutton switching panels.

ing centers are provided at network terminals and at junction points along the network routes. At these centers monitoring equipment is provided to enable the quality of the picture to be observed, and any troubles in transmission to be detected and the cause located. Figure 7 is a view of the operating center at New York.

The operating centers also provide switches of the various network sections and of the local channels in accordance with the customer's operating requirements. For example, a given station may take programs from several networks, requiring switches to be made at intervals during the course of each day; or a given network may require switches to enable the programs to be originated in turn

from New York, Los Angeles and Washington. To enable rapid and accurate switching at operating centers, all incoming circuits and all outgoing circuits are connected to a pushbutton switching panel which enables any outgoing circuit to be fed from any incoming circuit. Figure 8 shows a switching panel capable of handling 20 incoming and 24 outgoing channels.

When network sections are switched, the operation is usually performed by switching relays operating at line frequencies rather than at video frequencies to avoid the accumulation of small distortions which would occur if the signals were demodulated to video and then modulated back to line frequencies at each switching point. Such switching is

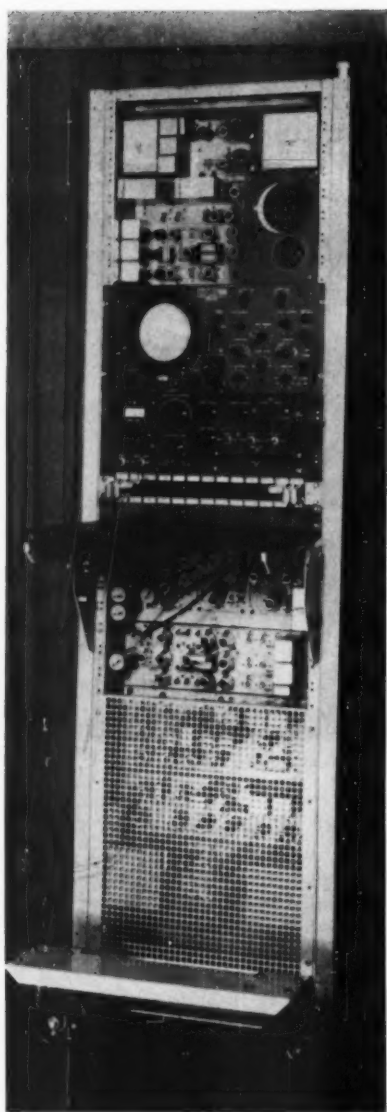


Fig. 9. Visual gain and delay measuring set.

accomplished by means of remotely controlled switches under control of the operating center.

Maintenance

Television circuits must be kept within very stringent limitations with regard to both amplitude-frequency and delay-frequency response. This is done by a regular maintenance program, using special testing equipment by which both individual sections and entire networks are measured, and necessary adjustments made to provide satisfactory transmission.

As an illustration of such test equipment, Fig. 9 shows a visual gain and delay set which provides an oscilloscope presentation of both amplitude and delay responses.

Wider Band for Theaters

Theater television transmissions to date have been in monochrome and have utilized the same types of facilities as provided for television broadcasters. In the future, theater shows may swing to color. The color system adopted may be a system such as the National Television System Committee color system, but it may be of the sequential type.

If greater band widths are required, the Bell System will be in a position to supply them. Both the TD-2 radio relay system and the L3 coaxial cable system are fundamentally capable of carrying a bandwidth of at least 8 mc. Figures 10 and 11 show measured responses, respectively, of a representative TD-2 radio relay channel and of a representative L3 coaxial channel. Future systems, one of which is already in the planning stage, will be capable of still greater bandwidths. With reasonable advance notice of requirements, we expect to be able to meet theater television's needs for both quantities of circuits and quality of transmission.

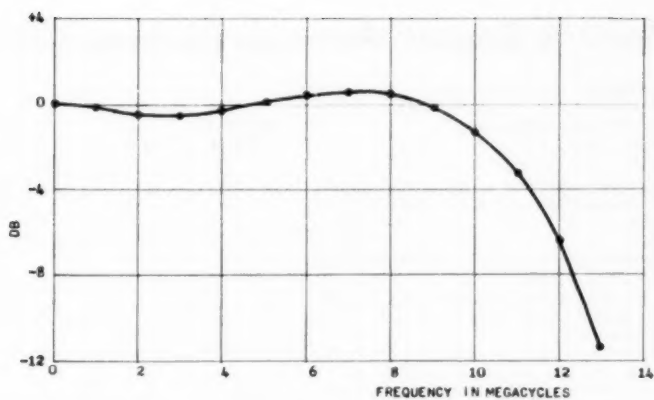


Fig. 10. TD-2 radio relay transmission frequency characteristic.

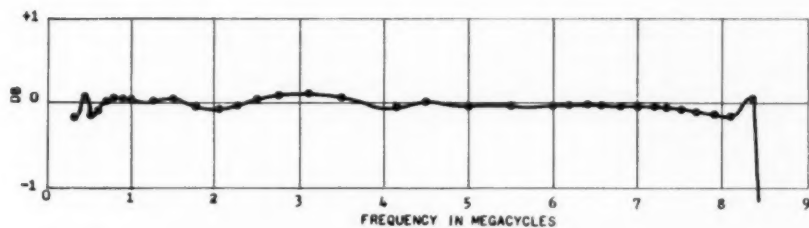


Fig. 11. L3 coaxial carrier transmission frequency characteristic.

Treasurer's Report — January 1 — December 31, 1953

CASH

Cash on Deposit—Regular Account—January 1, 1953		\$13,644
Cash Receipts	\$269,799	
Cash Disbursements—Operations	\$264,152	
To Close Account	19,290	283,443
Net Cash		(13,644)
Cash on Deposit—Regular Account—December 31, 1953		\$—0—
Cash on Deposit—Payroll Account—January 1, 1953	\$ 559	
Deposits	60,000	
Total		\$60,559
Disbursements—Payroll through November 15, 1953	\$ 55,160	
To Close Account	5,499	60,559
Cash on Deposit—Payroll Account—December 31, 1953		\$—0—
Receipts and Deposits to General Account		\$61,075
Disbursements	\$ 30,180	
To Establish Office Account	20,000	50,180
Cash on Deposit—General Account—December 31, 1953		\$10,895
Deposits to Office Account—Transfers from General Account	\$49,997	
Disbursements	29,997	
Cash on Deposit—Office Account		\$20,000
Petty Cash Fund		200
Cash on Deposit and on Hand		\$31,095

INVESTMENTS

Savings Accounts—January 1, 1953	\$ 5,795	
Add: Interest Credited @ 3½%	204	
Savings Accounts—December 31, 1953		\$ 5,999
U.S. Gov't. Bonds (at cost) January 1, 1953	\$ 60,000	
Less: Bonds Matured and Redeemed	10,000	
U.S. Gov't. Bonds (at cost) December 31, 1953		\$50,000
Total Investments		\$55,999
Total Cash & Investments—December 31, 1953		\$87,094

Respectfully submitted,
BARTON KREUZER, Treasurer

Summary of Financial Condition — Dec. 31, 1953

ASSETS

Cash in Bank—General Account	\$ 10,895
Cash in Bank—Office Account	20,000
Petty Cash Fund	200
Savings Accounts	5,999
U. S. Government Bonds (at cost)	50,000
Accounts Receivable	42,131
Test Film Inventory	7,608
Test Film Equipment (memo value)	1
Office Furniture & Equipment (memo value)	1
Prepaid Expenses	1,860
Total Assets	\$138,695

LIABILITIES AND RETAINED INCOME

Accounts Payable	\$ 12,311
Customers' Advance Payments	1,112
Membership Dues Received in Advance	19,511
Withholding Taxes Payable	2,888
N.Y.C. Sales Tax Payable	96
FOAB Payable	241
Federal Excise Tax Payable	24
Reserve for Replacement of Test Film Equipment	15,070
Reserve for 1955 Five Year Index	1,500
Total Liabilities	\$ 52,753
Income Retained for Working Capital and Contingencies	85,942
Total Liabilities and Retained Income	\$138,695

Statement of Income and Expenses

January 1—December 31, 1953

<i>Test Film Operations</i>		
Test Film Sales	\$191,089	
Cost of Test Films Sold	129,741	
Net Income From Test Film Operations		\$61,348
<i>Membership Operations</i>		
Total Membership Dues Income	\$ 75,647	
Total Cost of Membership Operations	13,296	
Net Income From Membership Operations		62,351
<i>Publications Operations</i>		
Total Income from Publications	\$ 22,229	
Total Cost of Publications Operations	69,254	
Net Loss From Publications Operations		(47,025)
<i>Conventions Operations</i>		
Total Income From Conventions	\$ 20,839	
Total Cost of Conventions Operations	25,668	
Net loss From Conventions Operations		(4,829)
<i>Other Sales Operations</i>		
Total Other Sales	\$ 1,118	
Total Cost of Other Sales Operations	1,345	
Net Loss From Other Sales Operations		(227)
Total Operating Income		\$71,618
<i>Operating Expenses</i>		
Engineering	\$ 13,696	
Nonengineering Committees	597	
Administrative	72,947	
Officers	170	
Sections and Chapters	4,550	
Affiliations	1,400	
Total Operating Expenses		93,360
Net Operating Income		(\$21,742)
Other Income		1,674
		(\$20,068)
<i>Other Deductions</i>		
Provision for Replacement of Test Film Equipment	\$ 8,000	
Provision for 1955 Five-Year Index	500	
Total Other Deductions		8,500
Excess of Expenses Over Income		(\$28,568)

The foregoing financial statements were prepared from the records of the Society for the year 1953 and reflect the results of operations for that year. The records and financial statements were audited for the year ended December 31, 1953, by Smith and Flanagan, Certified Public Accountants, New York City, and are in conformity with that audit.

FRANK E. CAHILL, JR., *Financial Vice-President*

Membership Report, for Year Ended December 31, 1953

	Hon.	Fel.	Act.	Assoc.	Stud.	Total Indiv.	Sust.	Total Memb.
<i>Membership, January 1, 1953</i>	3	219	1266	1963	204	3655	81	3736
New Members			366	543	98	1007	8	1015
Reinstatements			18	30	6	54	1	55
<i>3</i>	3	219	1650	2536	308	4716	90	4806
Resignations		-6	-21	-33	-5	-65		-65
Deceased		-1	-12	-10		-23		-23
Delinquents		-3	-66	-161	-49	-279	-8	-287
<i>3</i>	3	209	1551	2332	254	4349	82	4431
Transfers:								
Active to Fellow		14	-14					
Associate to Active			41	-41				
Student to Associate				36	-36			
Active to Associate			-3	3				
<i>Membership, December 31, 1953</i>	3	223	1575	2330	218	4349	82	4431

Nonmember Subscription Report for 1953

Subscriptions, January 1, 1953	1218
New Subscriptions and Previous Cutoffs	242
	1460
Cutoffs and Expirations	350
Subscriptions, December 31, 1953	1110

New Prices

Price Increase: Single copies of the *Journal* will cost more beginning May 1. The new price is \$2.00 for each individual copy of the *Journal* and of the earlier transactions, except those three recent *Journals* that include special Part II's, the issues of last April, August and September (published with a Part II on magnetic sound, screen brightness, stereophonic sound), which will be \$2.50. Members, however, receive a 10% discount. Postage for all publications will continue to be prepaid by the Society.

Handling Charge: It has become necessary to apply a 10% service charge to cover the Society's costs of handling all test films produced by the Motion Picture Research Council. On May 1 and after, this added charge will appear on all test film invoices that include MPRC films.

Awards

The complete 1953 awards story appears in the December 1953 *Journal*, and the full listings for all the previous years are shown in the April 1953 *Journal*. In the interests of economy the annual story covering each award cumulatively since its inception is omitted from this year's April *Journal*. The listing of Honorary Members and the Society's Honor Roll appear in the Membership Directory which is Part II of this issue.

Constitution and Bylaws

These have not been recently amended. They were last published in the April 1953 *Journal*. Reprint copies are available upon request to Society headquarters.

Officers of the Society April 1954



JOHN G. FRAYNE
Executive Vice-President
1953-54



HERBERT BARNETT
President
1953-54



PETER MOLE
Past-President
1953-54



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1954-55



NORWOOD L. SIMMONS
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BARTON KREUZER
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1954-55



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1953-54



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1953-54



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RALPH E. LOVELL
Governor, 1954-55



LORIN D. GRIGNON
Governor, 1954-55

GARLAND C. MISENER
Governor, 1954-55





RICHARD O. PAINTER
Governor, 1954-55



REID H. RAY
Governor, 1954-55



PHILIP G. CALDWELL
Governor, 1954



EVERETT MILLER
Governor, 1954



JAMES L. WASSELL
Governor, 1954

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ATLANTIC COAST: *Chairman*, Everett Miller; *Secretary-Treasurer*, George H. Gordon; *Managers*: R. C. Holslag, George Lewin, Chas. W. Seager, M. H. Searle, R. T. Van Niman, J. Paul Weiss.

CENTRAL: *Chairman*, James L. Wassell; *Secretary-Treasurer*, Kenneth M. Mason; *Managers*: Howard H. Brauer, R. Paul Ireland, George Ives, Wm. P. Kusak, John S. Powers, Henry Ushijima.

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SAN FRANCISCO: *Chairman*, Wm. A. Palmer; *Vice-Chairman*, Warren Andresen; *Secretary*, J. Lee Berryhill.

SOUTHWEST: *Chairman*, Ira L. Miller, Jr.; *Secretary-Treasurer*, Walter W. Gilreath; *Managers*: John H. Adams, Hervey Gardenshire, Hugh V. Jamieson, Sr., Donald Macon.

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NEW YORK UNIVERSITY: *Chairman*, Morton David; *Secretary-Treasurer*, Gerard Klein.

UNIVERSITY OF SOUTHERN CALIFORNIA: *Chairman*, Hal Arthur; *Secretary-Treasurer*, Roy Rogaway.

Board of Governors Meeting

The first 1954 meeting of the Board took place on January 28. In reviewing the Society's activities and plans for the coming year constant emphasis was put on the need for relating the services the Society would like to offer to the resources at its disposal. Services presently enjoyed by members should not be allowed to suffer, but any move to increase them must be contingent on an increase in resources. The problem of how to augment the latter therefore lay at the base of all the Board's deliberations.

Financial results of Society operations in 1953 were explained by Barton Kreuzer, former Treasurer and now Financial Vice-President. As will be seen from the financial statements published in this issue, operating expenditures for the year showed a deficit over income. This could be attributed to a number of factors: test-film income was below expectations, as was income from membership dues and subscriptions; *Journal* costs were up because more pages were published in 1953 than in any prior year and more copies printed; and convention costs had risen, aggravated by the light registration at the fall convention.

Reports on the **73d and 74th Conventions** were presented by J. W. Servies, Convention Vice-President. A proposal to change the number of conventions from two to one per year, as a possible economy measure, was heavily opposed and abandoned.

In the absence of Editorial Vice-President Norwood L. Simmons, Boyce Nemec, Executive Secretary, reported on **publications**. The *Journal* in 1953 had been by far the largest in the Society's history and had come very near meeting the members' wishes both in volume and in scope of technical coverage. Of several suggestions offered for increasing income from publications, three were accepted: the price of single copies of the *Journal* will be increased to \$2.00 for each one-part *Journal* and \$2.50 for special two-part issues, members being given a 10% discount; charges for authors' reprints will be increased 10%; and beginning with the July issue the *Journal* format will be changed and advertising will be published.

This last decision was a part of the program to increase the Society's resources and

services and was largely based on the interest in advertising shown by the returns to the Membership Service Questionnaire (see July 1953 *Journal*). Many members will recall that advertising was a feature of the *Transactions* and *Journal* up until the last war. The change in format, which will be to an 8½ × 11¼-in. trim size, was conditioned by the value of accommodating a standard 7 × 10-in. advertising plate.

Engineering Vice-President Axel G. Jensen presented a report, the major items of which were covered in the Engineering Activities column in the March *Journal*. The Board approved for SMPTE sponsorship several proposed American Standards for forwarding to the American Standards Association.

The Board considered a proposal for the formation of a **Canadian Section** of the Society. Information is to be sought on numbers and location of members in Canada, and the matter reconsidered, if the prospects warrant it, at the next meeting.

Gordon A. Chambers reported that the special **Awards Study** Committee had completed its work. For the first time, a uniform schedule of procedures in connection with the bestowal of the Society's various awards has been prepared, and is to be incorporated in the Society's Administrative Practices.—D.C.

Announcement: Advertising in the Journal

The Society's Board of Governors has decided that the service offered by the Society to its members can be substantially improved by the inclusion of advertising in the *Journal*. Beginning with the July 1954 issue, advertisements will be carried as a regular feature.

In earlier days, the Society found that advertisements gave members a source of information on the availability of new equipment and services which could be profitably used in conjunction with the technical matter contained in the *Journal*. It was, in fact, not until the war years that advertising came to be dropped. That there is a real and widespread interest among members in its revival was clearly

shown in the replies received to the Membership Service Questionnaire sent out to members in the early part of 1953. The results, published in the July 1953 *Journal* put advertising at the top of the list of suggested additions to the *Journal* content. Also, among the subjects most often cited by members as of major interest was New Products, a clearly related field.

The July 1954 issue will therefore see the *Journal* in a new format. It will be increased in size to $8\frac{1}{2} \times 11\frac{1}{2}$ in., and will take a standard 7×10 -in. advertising plate, or the usual subdivisions thereof. Text will be in three columns. Rates, which may be subject to some small adjustment once the procedure becomes a matter of practice, will compare well with those of comparable technical publications:

$\frac{1}{4}$ page.....	\$ 62.50
$\frac{1}{2}$ page.....	125.00
1 page.....	250.00
3 pages, per page.....	225.00
6 pages, per page.....	212.50
12 pages, per page.....	205.00

There will be provision for the insertion of professional cards, for members of the Society only, at a yearly fee of \$60.00. More detailed information for advertising managers will be circulated shortly. The Society's officers will greatly appreciate advice and suggestions in promoting and guiding the efforts to make this new source of the greatest utility and advantage to all members of our Society.

Section and Subsection Meetings

The January meeting of the **Central Section** was held at the Western Society of Engineers on the 21st. Prior to the meeting, a business session was held by the officers and members of the Section. Preparations were made for a Financial Operating Budget for 1954, and the decision was taken to send out future meeting announcements in the form of a newsletter. The Membership and Program Committees also met to lay plans for the coming year.

At the regular session, two papers were given. Thomas T. Hill, Chief Photographic Chemist of Ringwood Chemical

Corp. (formerly Edwal Laboratories), outlined the basic chemistry of the photographic operation for motion-picture film processing. A description of the physical construction of film was provided and some time was spent discussing controls available with such chemicals and the precautions necessary to avoid difficulty in developer and fixing operations. Mimeographed copies of this paper are available on request from the Chairman or directly from the author at Ringwood Chemical Corp., Ringwood, Ill.

The second paper, "A History of Color Film Reproduction," was presented by Ray Balousek, President of Grossman-Knowling Co., Detroit. This paper consisted of two parts, the first being concerned with the historical highlights of color cinematography from the first two-color Kodachrome and two-color Technicolor imbibition process up to the present 35mm negative/positive color films. The second section of the paper reviewed problems in regard to color-slide animation, particularly with negative/positive films. Excellent illustrative slides were shown on all phases of this talk and also a slide film reviewing the historical processes.—K. M. Mason, Secretary-Treasurer, Central Section, 137 N. Wabash Ave., Chicago.

The Pacific Coast Section met at the RKO-Pathe Studios in Hollywood on the evening of February 16. Attendance was limited to 200 at each of two sessions, on a pre-reservation basis, and all reservations were taken.

The subject was the Tushinsky Process of variable anamorphic photography and projection. The process was presented by the inventors, Joseph and Irving Tushinsky, and was of particular interest since all the proposed applications were demonstrated on the large curved screen installed on the sound stage where the meeting was held.

As explained by the speakers, the process incorporated variable anamorphic lenses in the camera, the printer, the projector, or any combination thereof. Demonstrations were given with these various combinations at different aspect ratios, with the projector lens being made complementary to those introduced in the camera and printer. In addition, demonstrations were given where

the overall combination of compression and expansion were not complementary. A considerable variation from the 1:1 ratio was found to be acceptable. In this respect, the Nutcracker Suite from Walt Disney's *Fantasia*, projected at a 3:1 screen aspect ratio, was found to be very effective.—*E. W. Templin*, Secretary-Treasurer, Pacific Coast Section, % Westrex Corp., 6601 Romaine St., Hollywood 38.

The Southwest Subsection met jointly with the I.R.E. and A.I.E.E. in Karcher Auditorium on the Southern Methodist University campus, Dallas, February 19. Axel G. Jensen, Director of Television Research, Bell Telephone Laboratories, and SMPTE Engineering Vice-President, spoke on the present status of color television. Starting with a résumé of the color television hearings before the FCC in 1950-51, Mr. Jensen covered the many interesting developments that led up to the present system of compatible color television. A very worthwhile discussion followed the talk. Unusually bad weather kept attendance at this meeting to about 100.—*W. W. Gilreath*, Secretary-Treasurer, Southwest Subsection, 3732 Stanford St., Dallas, Tex.

Engineering Activities

Ten committees, listed below, are scheduled to meet concurrently with the 75th Convention in Washington, D.C. As usual, the meetings will be open to all and neither lack of committee nor Society membership will be a bar to participation in these deliberations.

- Color
- Film Dimensions
- Film Projection Practice
- High-Speed Photography
- Optics
- Screen Brightness
- Sound
- Television
- Television Studio Lighting
- Theater Television

An Engineering Committee Manual describing committee procedures, processing of American Standards and the overall Engineering operations is in a final stage of preparation and should be off the press shortly. This will be distributed to all com-

mittee members and to those interested parties who request a copy.—*Henry Kogel*, Staff Engineer.

Obituary

David P. Boyle, Consulting Engineer, died on January 6, 1954, at his home in Pacific Palisades, Calif., at the age of 36.

After graduating "cum laude" from Dartmouth College in 1940, Dave Boyle joined the Research Laboratory of Eastman Kodak Co. at Rochester and spent a year there before going to Washington to do research work for the Navy. At the outbreak of war he joined the Signal Corps, went to England, and worked there with the Royal Air Force on airborne radar. After further training at Bell Laboratories in the U.S. Dave took the latest air radar equipment to Guam, where it was effectively used by our bombers in destroying the Japanese oil refineries. Upon release from the Army he joined the Pathe Industries, and was there until the time of his death from cancer.

Book Review

Techniques of Television Production

By Rudy Bretz. Published (1953) by McGraw-Hill Book Co., 330 W. 42d St., New York 36. Television Series, Donald G. Fink, Consulting Editor. xii + 464 pp. + 10 pp. index. 377 illus. 6 × 9½ in. \$10.00.

This book fills a long-felt need for information on the television production techniques, not only as they apply to large network-operated television stations but also as they pertain to the practices in small local stations.

The author visited 76 operating television stations from coast to coast, as well as two in Canada, and the practices in some of these stations are described. He also obtained material from many other television authorities, manufacturers and the television networks.

The book is well organized, easy to read, and is equally interesting to persons who have been engaged in television work, as well as those who are new to the field.

The complex problems of staff responsibility, camera handling, control-room

operation, and switching and production problems resulting from technical limitations are well covered.

The chapters relating to lenses, mirrors and prisms, special effects, graphic materials, illusions and projection equipment are especially valuable to production personnel. The treatment is nontechnical and is easy to understand since excellent illustrations are utilized to supplement the text.

The chapters on television scenery, make-up and lighting will be very useful to production and technical personnel. The chapters on audio and remote pickups provide good general information.

The reviewer believes that this book will be especially useful to all newcomers to television and a valuable reference source for those engaged in the art.—*R. A. Isberg*
Television Consultant, 2001 Barbara Dr., Palo Alto, Calif.

New Products

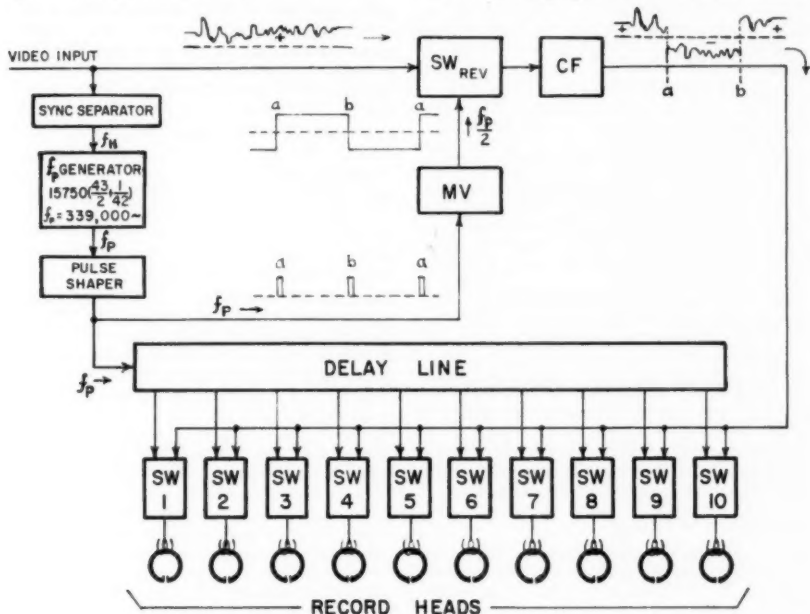
Further information about these items can be obtained direct from the addresses given. As in the case of technical papers, the Society is not responsible for manufacturers' statements, and publication of these items does not constitute endorsement of the products.

VTR (video tape recording), a new system of recording television signals on magnetic tape, has been announced by Bing Crosby Enterprises, Inc., Los Angeles. The new system is designed to conserve tape velocity and permit 15-min running time from reels of reasonable size. One-half in. or $\frac{3}{4}$ -in. tape may be used, and the tape speed is 100 ips in either case.

Ten tracks are used simultaneously for video information; an eleventh track records vertical and horizontal synchronizing signals; and a twelfth carries the sound channel.

For recording, horizontal sync from the incoming video signal is transformed into a pulse which in turn operates a polarity-reversing switch affecting the signal at the pulse rate. The signal, alternating at 169 kc, is then applied to a series of ten switch units in parallel, and the pulse meantime applied to a delay line containing nine equally spaced taps. During the pulse period each switch in turn samples the video signal and passes a burst of current to its associated recording head. At the end of this sequence, the polarity of the input video signal reverses and each recording head is excited in the reverse manner.

An alternating signal is thus recorded on each





track, with both positive and negative halves representing bits of picture information up to 1.69 mc for the whole group of ten heads.

In playback, the sampling pulse is 0.15 μ sec in duration but the highest sampling rate of the video signal is 0.34 μ sec, giving 0.19 μ sec of dead time between samples. By shifting the time of sampling of the entire system so that it is alternately delayed between zero and 0.19 μ sec at a 15-cycle rate the field of the picture may be made up of twice as many samples, resulting in a high-definition picture containing detail well beyond that of a 3.39-mc image. Units which read only the peak value of successive samples are applied at the output of the video bus, thereby bringing the picture to an average energy level, the same as that of a customary signal. This "box-carrying," or dot-connecting, device, when used with the 15-cycle shift, results in a picture having a fairly indeterminate high-frequency cutoff, lying between 1.69 and 3.39 mc.

Employment Service

These notices are published for the service of the membership and the field. They are inserted for three months, at no charge to the member. The Society's address cannot be used for replies.

Positions Wanted

By a Motion-Picture Industrial Engineer: 8 yrs planning plant expansion and improvement projects of film laboratories, including equip-

ment procurement, contracting, expediting, bill-of-materials control, machine design, material handling, floor-plan layout, utilities. Familiar with cinematography, sensitometry, color principles, printing problems, mfg. processes. MIT-trained in mech., elec., indus. engineering. Esp. interested in Service Dept., producer liaison, or TV applications. Phone or write: F. L. Bray, DuArt Film Laboratories, 245 W. 55 St., New York City, PLaza 7-4580.

Motion-Picture Television Technician: 10 yr intensive skill and know-how related to 16-35mm cinematography, animation, recording (optical, tape, disk), editing, laboratory processing practice (black-and-white, color); also kinescope recording techniques; self-reliant; inventive; relocate if required; write: CMC, c/o Penning, 435 E. 74th St., New York 21, N.Y.

Electronics Engineer: B.S.E.E., 3 yrs chemical engineering, 2 yrs graduate work in physics. Currently working on Masters Degree. Engaged in gaseous electronics research, experienced in design and development of electronic instrumentation, installation and operation of automatic recording temperature control systems, vacuum system technique, maintenance and repair of all types of electronic equipment. 4 yrs retail business experience. Possess ability to write clear, concise reports. Interested in the motion picture, both artistically and technically. Desire position with organization in Los Angeles area preferably engaged in motion-picture production. Expect to be in Los Angeles area in late summer this year. Request inter-

view. Member, IRE, SMPTE, Fla. & Nat. Soc. of Prof. Engs. Registered Engineer in Training State of Florida. Age, 28; unmarried. Write: Berel David Solomon, Box 274, Univ. Station, Miami, Fla.

Motion-Picture Producer-Director: Now employed in charge of motion-picture production for leading oil company. 18 yrs experience in production, script, direction, motion-picture photography, editing, scoring and recording of industrial, sales training, educational, travel and theatrical motion pictures. Highly experienced in low budget productions for industry. Available in near future; employer has been notified of desire for change to better position. Address inquiries to: A. P. Tyler, Box 2180, Houston, Tex.

Motion-Picture Cameraman: Wants position assisting editor or with production crew. College graduate, film production major, production experience prior to entering Service. Army cameraman for 2 yr in Arctic. Separation from Army July 16, 1954. Will consider temporary position and/or travel. Write Elliott H. Butler, 470 Audubon Ave., New York 33.

Positions Available

Permanent Position: Open for versatile 16mm cameraman familiar with all phases of industrial production. Write McLarty Picture Productions, 45 Stanley St., Buffalo 6, N.Y.

Motion-Picture Sound Mixer (male), GS-10: Require 5½ yr experience in sound mixing for radio, disk recording and motion-picture production, of which least 3 yr must have been in mixing for motion-picture production, include experience with live dialogue, narration, music, sound effects, lip synchronization and re-recordings. \$5500/yr. Obtain Form SF 57 at any first class Post Office or Government Agency; forward or deliver completed to Civilian Personnel Div., Signal Corps Pictorial Center, 35-11 35 Ave., Long Island City, N.Y.

Motion-Picture Asst. Director (male), GS-10: Require 5½ yr progressively responsible experience in motion pictures, theatrical, television broadcast or radio broadcast production which has demonstrated the ability to perform in this position. Included in general experience must be at least 2½ yr experience as a first assistant director in motion-picture production. \$5500/yr. Obtain Form SF 57 at any first class Post Office or Government Agency; forward or deliver completed to Civilian Personnel Div., Signal Corps Pictorial Center, 35-11 35 Ave., Long Island City, N.Y.

Meetings

75th Semiannual Convention of the SMPTE, May 3-7, Hotel Statler, Washington

Society of Motion Picture and Television Engineers, Central Section (with Western Society of Engineers), May 13

Society of Photographic Engineers, Fourth Annual Conference, May 26-28, U.S. Hotel Thayer, U.S. Military Academy, West Point, N.Y. Some 35 titles have been scheduled. For information write: Anthony E. Salerno, c/o Pavelec Color, Inc., 533 W. 57 St., New York 19.

Society of Motion Picture and Television Engineers, Central Section (with Western Society of Engineers), June 10

American Institute of Electrical Engineers, Summer General Meeting, June 21-25, Los Angeles, Calif.

Acoustical Society of America, June 22-26, Hotel Statler, New York

American Physical Society, June 28-30, University of Minnesota, Minneapolis, Minn.

American Physical Society, July 7-10, University of Washington, Seattle, Wash.

Illuminating Engineering Society, National Technical Conference, Sept. 12-16, Chalfonte-Haddon Hall, Atlantic City, N.J.

2d International Symposium on High-Speed Photography, Paris, September 22-28, 1954. Arranged by the Association Française des Ingénieurs et Techniciens du Cinéma. Applications or inquiries should be addressed to the Secretary of the Organizing Committee, P. Naslin, Laboratoire Central de l'Armement, Fort de Montrouge, Arceuil (Seine), France.

Photographic Society of America, Annual Meeting, Oct. 5-9, Drake Hotel, Chicago, Ill.

American Institute of Electrical Engineers, Fall General Meeting, Oct. 11-15, Chicago, Ill.

76th Semiannual Convention of the SMPTE, Oct. 18-22, Ambassador Hotel, Los Angeles

77th Semiannual Convention of the SMPTE, Apr. 17-22, 1955 (next year), Drake Hotel, Chicago

The International Commission on Illumination is to hold its next international conference in Zürich, Switzerland, June 13-22, 1955 (next year). Offers of papers should be addressed to the Chairman of the Papers Committee (A. A. Brainerd), 1015 Chestnut St., Philadelphia 7. Manuscripts must be in the hands of the Central Bureau between Oct. 1 and Dec. 31, 1954.

78th Semiannual Convention of the SMPTE, Oct. 3-7, 1955 (next year), Lake Placid Club, Essex County, N.Y.

Committees of the Society

As of March 16, 1954

Administrative Committees

ADMISSIONS. *To pass upon all applications for membership, applications for transfer, and to review the Student and Associate membership list periodically for possible transfer to the Associate and Active grades, respectively. The duties of each committee are limited to applications and transfers originating in the geographic area covered.*

John G. Stott, *Chairman, East*, Eastman Kodak Co., Color Technology Div., Bldg. 65, Kodak Park, Rochester 4, N. Y.

Harry C. Milholland

Norman F. Oakley

Ethan M. Stifle

Geo. W. Colburn, *Chairman, Central*, 164 N. Wacker Drive, Chicago 6, Ill.

Carrington H. Stone

C. E. Heppberger

Robert E. Lewis

Edward H. Reichard, *Chairman, West*, 13059 Dickens St., North Hollywood, Calif.

Fred G. Albin

Everett E. Griffith

George R. Groves

BOARD OF EDITORS. *To pass upon the suitability of all material submitted for publication, or for presentation at conventions, and publish the JOURNAL.*

Arthur C. Downes, *Chairman*, 2181 Niagara Dr., Lakewood 7, Ohio

D. Max Beard

L. D. Grignon

Pierre Mertz

J. H. Waddell

G. M. Best

A. M. Gundelfinger

C. D. Miller

D. R. White

G. R. Crane

C. W. Handley

J. A. Norling

C. W. Wyckoff

H. E. Edgerton

A. C. Hardy

H. W. Pangborn

C. H. Elmer

C. R. Keith

B. D. Plakun

C. R. Fordyce

G. E. Matthews

R. T. Van Niman

EUROPEAN ADVISORY COMMITTEES. *To act as liaison between the general Society and European firms, individuals, and organizations interested in motion picture and television engineering. To report to the Society on such affairs in Europe, on new technical developments, and to assist the Papers Committee in soliciting papers for publication in the JOURNAL.*

I. D. Wratten, *Chairman (British Division)*, Kodak, Ltd., Kingsway, London, England

R. H. Cricks

W. M. Harcourt

L. Knopp

C. G. Mayer

A. W. Watkins

L. Didié, *Chairman (Continental Division)*, Association Française des Ingénieurs et Techniciens du Cinéma, 92 Champs-Élysées, Paris (8e), France

R. Alla

M. Certes

J. Fourrage

M. Terrus

R. Bocquel

J. Cordonnier

C. V. Jarrett

J. Vivie

L. Busch

S. Feldman

G. Mareschal

M. Yvonnet

FELLOW AWARD. *To consider publications of Active members as candidates for elevation to Fellow, and to submit such nominations to the Board of Governors.*

Frank E. Cahill, Jr., *Chairman*, Warner Bros. Pictures, Inc., 321 W. 44 St., New York 18

Herbert Barnett

J. G. Frayne

Everett Miller

N. L. Simmons

P. G. Caldwell

A. G. Jensen

E. S. Seely

J. L. Wassell

Geo. W. Colburn

Barton Kreuzer

J. W. Servis

HISTORICAL AND MUSEUM. *To collect facts and assemble data relating to the historical development of the motion-picture and television industries, to encourage pioneers to place their work on record in the form of papers for publication in the JOURNAL, and to place in suitable depositories equipment pertaining to the industry.*

John B. McCullough, *Chairman*, Conservation Dept., Motion Picture Assn. of America, Inc., 28 W. 44 St. New York 36

Lloyd Thompson

James Card

HONORARY MEMBERSHIP. *To search diligently for candidates who through their basic inventions or outstanding accomplishments have contributed to the advancement of the motion-picture industry and are thus worthy of becoming Honorary members of the Society.*

Gordon Chambers, *Chairman*, Eastman Kodak Co., 343 State St., Rochester 4, N.Y.

C. H. Dunning

P. T. Farnsworth

Barton Kreuzer

L. L. Ryder

JOURNAL AWARD. *To recommend to the Board of Governors the author or authors of the most outstanding paper originally published in the JOURNAL during the preceding calendar year to receive the Society's Journal Award.*

F. J. Kolb, Jr., *Chairman*, Eastman Kodak Co., 343 State St., Rochester 4, N.Y.

Paul Arnold

A. N. Goldsmith

J. H. Spray

MEMBERSHIP. *To solicit new members and to arouse general interest in the activities of the Society and its publications.*

A. Raymond Gallo, *General Chairman*, Quigley Publications, 1270 Sixth Ave., New York 20

J. B. McCullough, *Chairman*, Motion Picture Association, 28 W. 44 St., New York 18

Col. S. R. Todd, *Chairman*, 65 West Jackson Blvd., Box 103, Chicago 4

H. M. Fisher, *Vice-Chairman*, (De Vry Corp.), 3613 Chevy Chase Lake Dr., Chevy Chase 15, Md.

J. W. DuVall, *Chairman*, E. I. du Pont de Nemours & Co., 7051 Santa Monica Blvd., Hollywood 38

Forrest Jennings, *Vice-Chairman*, Color Reproduction Co., 7936 Santa Monica Blvd., Hollywood

George Rutherford, *Chairman*, *Foreign Membership Committee*, Toronto Camera Exchange, 293 Church St., Toronto, Ont., Canada

R. D. King, *Vice-Chairman*, 35 Boorool Rd., KEW E. 5, Victoria, Australia

(Under Organization)

Member Delegates

V. D. Armstrong

H. C. Barr

P. E. Brigandi

H. P. Brueggeemann

G. A. Chambers

R. W. Conant

J. W. Cummings

C. R. Daily

A. C. Davis

C. H. Elmer

C. R. Fordyce

D. C. Gilkeson

L. D. Grignon

G. R. Groves

Sol Halprin

R. N. Harmon

R. C. Holslag

Bruce Howard

H. V. Jamieson

Culver Johnson

L. R. Martin

W. C. Miller

G. C. Misener

C. G. Nopper

Don Prideaux

G. F. Rackett

H. I. Reiskind

J. W. Services

W. M. Sheahan

S. P. Solow

R. L. Sutton

J. E. Volkmann

NOMINATIONS. *To recommend nominations to the Board of Governors for annual election of officers and governors.*

G. C. Misener, *Chairman*, Ansco, Binghamton, N.Y.

C. H. Elmer

C. E. Heppberger

J. K. Hilliard

W. B. Lodge

R. E. Lovell

Peter Mole

R. H. Ray

E. I. Sponable

PAPERS. *To solicit papers and provide the program for semiannual conventions, and make available to local sections for their meetings papers presented at national conventions.*

W. H. Rivers, *Chairman*, Eastman Kodak Co., 342 Madison Ave., New York 17
 J. E. Aiken, *Vice-Chairman*, 116 N. Galveston St., Arlington 3, Va.
 Skipwith W. Athey, *Vice-Chairman*, General Precision Laboratory, 16 S. Moger Ave., Mt. Kisco, N.Y.
 C. E. Heppberger, *Vice-Chairman*, 231 N. Mill St., Naperville, Ill.
 G. G. Graham, *Vice-Chairman*, National Film Board of Canada, John St., Ottawa, Canada
 R. E. Lovell, *Vice-Chairman*, National Broadcasting Co., Sunset and Vine, Hollywood 28
 J. H. Waddell, *Vice-Chairman*, Wollensak Optical Co., 850 Hudson Ave., Rochester 21, N.Y.

J. A. Anderson	W. H. Deacy, Jr.	L. Hughes	B. D. Plakun
Mark Armistead	W. P. Dutton	P. A. Jacobsen	C. N. Shipman
D. Max Beard	B. T. Eddy	William Kelley	S. P. Solow
E. E. Bickel	C. H. Elmer	George Lewin	J. G. Stott
Richard Blount	Karl Freund	G. E. Matthews	W. L. Tesch
R. P. Burns	J. R. Glass	Pierre Mertz	Lloyd Thompson
M. H. Chamberlin	R. N. Harmon	H. C. Milholland	M. G. Townsley
P. M. Cowett	Scott Helt	W. J. Morlock	A. L. Wolff
E. W. D'Arcy	S. Eric Howse	H. W. Pangborn	R. L. Wolford

PROGRESS. *To prepare an annual report on progress in the motion-picture and television industries.*

C. R. Daily, *Chairman*, Paramount Pictures Corp., 5451 Marathon St., Hollywood 38

J. E. Aiken	Leo Busch	Anthony Frothingham	R. H. McCullough
Mark Armistead	H. S. Coleman	L. D. Grignon	Herbert Meyer
H. L. Baumbach	Gordon Craig	C. A. Hahn	J. A. Moses
E. A. Bertram	C. C. Davis	C. W. Handley	J. L. Pettus
Rudy Bretz	C. H. Elmer	Scott Helt	Fred Rich
P. E. Brigandi	Karl Freund	A. J. Hill	W. H. Ryan
I. M. Brown	E. C. Fritts	R. E. Lovell	M. G. Townsley

PROGRESS MEDAL AWARD. *To recommend to the Board of Governors a candidate who by his inventions, research, or development has contributed in a significant manner to the advancement of motion-picture technology, and is deemed worthy of receiving the Progress Medal Award of the Society.*

David B. Joy, *Chairman*, National Carbon Co., 30 East 42 St., New York 17

Max C. Batsel	F. N. Gillette	Peter Mole	Hollis Moyse
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DAVID SARNOFF AWARD. *To recommend to the Board of Governors a candidate who has done outstanding work in some technical phase of the broad field of television or in any similar phase of theater television, whether in research, development design, manufacture or operation.*

I. L. Ryder, *Chairman*, Paramount Pictures Corp., 5451 Marathon St., Hollywood 38

R. L. Garman	T. T. Goldsmith	O. B. Hanson	W. B. Lodge
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SUSTAINING MEMBERSHIP. *To solicit new sustaining members and thereby obtain adequate financial support required by the Society to carry on its technical and engineering activities.*

(Under Organization)

H. D. Bradbury, *Chairman*, RCA Victor Div., 411 Fifth Ave., New York 16

Geo. W. Colburn

SAMUEL L. WARNER AWARD. *To recommend to the Board of Governors a candidate who has done the most outstanding work in the field of sound motion-picture engineering, in the development of new and improved methods or apparatus designed for sound motion pictures, including any steps in the process, and who, whether or not a Member of the Society of Motion Picture and Television Engineers, is deemed eligible to receive the Samuel L. Warner Memorial Award of the Society.*

W. V. Wolfe, *Chairman*, RCA Victor Div., 1560 N. Vine, Hollywood 28

J. G. Frayne	D. J. Bloomberg	W. F. Kelley	H. E. Bragg
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SMPTE Engineering Committees

(As of April 1, 1954)

The Engineering Vice-President, A. G. Jensen, has appointed the chairmen and committee members listed below to serve for his two-year term of office, January 1, 1954, through December 31, 1955.

Inquiries regarding committee projects or membership should be directed to Henry Kogel, Staff Engineer, at Society Headquarters.

COLOR. *To make recommendations and prepare specifications for the operation, maintenance, and servicing of color motion-picture processes, accessory equipment, studio lighting, selection of studio set colors, color cameras, color motion-picture films, and general color photography. (File C 1)*

J. P. Weiss, Chairman, E. I. du Pont de Nemours & Co., Inc., Parlin, N.J.

H. E. Bragg	A. A. Duryea	W. R. Holm	C. F. J. Overhage
O. O. Ceccarini	R. M. Evans	J. H. Jacobs	W. E. Pohl
R. O. Drew	L. T. Goldsmith	W. W. Lozier	G. F. Rackett
H. H. Duerr	A. M. Gundelfinger	A. J. Miller	L. E. Varden

FILM DIMENSIONS. *To make recommendations and prepare specifications on those film dimensions which affect performance and interchangeability, and to investigate new methods of cutting and perforating motion-picture film in addition to the study of its physical properties. (File FD 2)*

W. G. Hill, Chairman, Ansco, Binghamton, N.Y.

J. E. Aiken	E. K. Carver	W. E. Pohl	M. G. Townsley
E. A. Bertram	A. M. Gundelfinger	A. C. Robertson	W. E. Vary
W. C. Brandsma	A. J. Miller	N. L. Simmons	W. J. Wade

FILM-PROJECTION PRACTICE. *To make recommendations and prepare specifications for the operation, maintenance, and servicing of motion-picture projection equipment, projection rooms, film-storage facilities, stage arrangement, screen dimensions and placement, and maintenance of loudspeakers to improve the quality of reproduced sound and the quality of the projected picture in the theater. (File FPP 3)*

R. H. Heacock, Chairman, Radio Corporation of America, RCA Victor Div., Camden 2, N.J.

C. S. Ashcraft	William Hecht	E. E. Moyer	Harry Rubin
F. E. Cahill	C. F. Horstman	M. D. O'Brien	Ben Schlanger
L. W. Davee	W. H. Ingram	P. D. Ries	J. W. Servies
C. L. Greene	L. E. Jones	F. H. Riffle	

HIGH-SPEED PHOTOGRAPHY. *To make recommendations and prepare specifications for the construction, installation, operation, and servicing of equipment for photographing and projecting pictures taken at high repetition rate or with extremely short exposure times. (File HSP 5)*

R. O. Painter, Chairman, General Motors, Proving Ground Section, Milford, Mich.

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MOTION PICTURE STUDIO LIGHTING AND PROCESS PHOTOGRAPHY. *To make recommendations and prepare specifications for the operation, maintenance, and servicing of all types of studio and outdoor auxiliary lighting equipment, tungsten light and carbon-arc sources, lighting-effect devices, diffusers, special light screens, etc., to increase the general engineering knowledge of the art; and to make recommendations and prepare specifications on motion-picture optical printers, process projectors (background process), matte processes, special process lighting technique, special processing machines, miniature-set requirements, special-effects devices, and the like, that will lead to improvement in this phase of the production art. (File MPSP 7)*

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Of the preceding volumes, only Volume 4 remains in stock. It contains 174 pp., comprising 17 papers and the cumulative indexes, and sells for \$2.50 a copy.

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THIS ISSUE IN TWO PARTS

Part I—April 1954 Journal

Part II—Membership Directory

APRIL 1954 • PART II

THE SOCIETY is the growth of thirty-eight years of achievement and leadership. Its members are engineers and technicians skilled in every branch of motion-picture film production and use, in television, and in the many related arts and sciences. Through the Society they are able to contribute effectively to the technical advance of their industry.

—Technical committees and regular conventions are a medium by which members exchange technical information and develop standards and techniques for the betterment of the art and their profession.

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- Aalberg, John O.**, Director of Sound, RKO Studios, 780 N. Gower St., Los Angeles 38, Calif. (F)
- Abbott, F. R.**, Representative, Bausch & Lomb Optical Co., Mail: Box 6389, Los Angeles 55, Calif. (A)
- Abbott, Leslie R.**, Sales Manager, B. F. Shearer Co., Mail: 1041 S. Highland Ave., Los Angeles 19, Calif. (A)
- Abbott, William A.**, 6156 W. Olympic Blvd., Los Angeles 48, Calif. (A)
- Abe, Mikishl**, Consulting Engineer, 10 Azabu-Miyamura St., Minato-Ku, Japan. (A)
- Abeel, Kenneth F.**, General Electric Co., 1 River Rd., Schenectady 5, N.Y. (A)
- Abernathy, Lloyd B.**, President, Motion Picture Laboratories, Inc., 1672 Union Ave., Memphis 4, Tenn. (A)
- Abrams, Sydney S.**, Motion-Picture Consultant and Producer; President, American Cinema Enterprises, Mail: 37 Englewood Ave., Brookline 46, Mass. (M)
- Abramson, Albert**, TV Engineer, CBS Television, Mail: 4971 Linscott Pl., Los Angeles 16, Calif. (A)
- Abribat, Marcel B.**, Director of Research, Kodak-Pathe S.A.F., 30 Rue des Vignerons, Vincennes (Seine), France. (M)
- Acker, Alden E.**, Vice-President and General Manager, Mycon Mfg. Co., Mail: 3330 Vosburg St., Pasadena 8, Calif. (M)
- Adair, George P.**, Consulting Engineer, George P. Adair Engineering Co., 1610 Eye St., N.W., Washington 6, D.C. (M)
- Adams, John H.**, Technical Chief Radio and Television Engineer, KFDX, KFDX-TV, KFDX, Mail: 2207 Grant St., Wichita Falls, Tex. (M)
- Adams, M. Clay**, Manager of Film Production, CBS Television, Mail: Sullivan Rd., Goldens Bridge, N.Y. (M)
- Adams, Robert A.**, Sound Engineer, Consolidated Amusement Co., Honolulu, Hawaii. (A)
- Adams, Robert F.**, Director, Niagara Phototechnical Industries, Mail: 1271 Wyoming Ave., Niagara Falls, N.Y. (A)
- Adams, W. Bruce**, Director, Teaching Aids Center, Board of Education, Mail: 56 Collegeview Ave., Toronto 12, Ont., Canada. (M)
- Adatte, Albert L.**, Plant Engineer, Pathé Laboratories, Inc., 6823 Santa Monica Blvd., Hollywood, Calif. (A)
- Adler, Ben H.**, President, Adler Silhouette Letter Co., Mail: 11843 Olympic Blvd., Los Angeles 64, Calif. (M)
- Adler, Benjamin**, Engineer, Adler Communications Laboratories, 1 LeFevre La., New Rochelle, N.Y. (M)
- Aerts, Rene**, General Sales Manager, The Gevaert Co. of America, Inc., 423 W. 55 St., New York 19, (A)
- Aex, Paul S.**, Eastman Kodak Co., Mail: 112 Roxborough Rd., Rochester 11, N.Y. (A)
- Agar, H. V.**, Vice-President, Watland, Inc., Mail: 535 North Brainard Ave., La Grange Park, Ill. (A)
- Agarwal, S. N.**, Mechanical and Electrical Engineer, Mail: Cinefones, 3 New Queens Rd., Bombay, India. (M)
- Ahern, Lloyd**, Director of Photography, Twentieth Century-Fox Studio, 2920 Gilmerton Ave., Los Angeles 64, Calif. (A)
- Ahern, William R.**, Lighting Director, National Broadcasting Co., Mail: 63 Laurel St., Floral Park, N.Y. (M)
- Aicholtz, Lawrence A.**, Sound Director, Jerry Fairbanks, Inc., Mail: 3211 Oakdell Rd., North Hollywood, Calif. (M)
- Aiken, Joseph E.**, Head, Sound Branch, United States Naval Photographic Center, Mail: 116 N. Galveston St., Arlington 3, Va. (F)
- Akerman, Ben**, General Manager, Station WGST, 2646 Cheshire Bridge Rd., N.E., Atlanta 5, Ga. (A)
- Albersheim, Walter J.**, Technical Staff, Bell Telephone Laboratories, Inc., Whippany, N.J. (A)
- Albert, Harold E., Jr.**, Production Supervisor, Motion Picture, U.S. Air Force, Mail: 3125 W. 78 Pl., Los Angeles 43, Calif. (M)
- Albin, Fred G.**, Television Recording Supervisor, American Broadcasting Co., Station KABC-TV, Mail: 241 S. Wetherly Dr., Beverly Hills, Calif. (F)
- Alden, Alex E.**, Research Technician, Research and Development Division, Twentieth Century-Fox Film Corp., Mail: 5 MacDougal Alley, New York 11, (M)
- Alder, Sidney M.**, Sales Engineer, Minnesota Mining & Mfg. Co., 6411 Randolph St., Los Angeles, Calif. (A)
- Aldor, Hans H.**, Electrical Engineer, 39 Wolfson St., Tel Aviv, Israel. (A)
- Alexa, Felix W.**, Eastern Sales Representative, Kroehler Manufacturing Co., Mail: 260-03 Grand Central Pkwy., Little Neck 62, L.I., N.Y. (A)
- Alexander, Clarence F.**, Engineer, National Simplex-Budworth, Inc., Mail: 157 Luquer Rd., Port Washington, L.I., N.Y. (M)
- Alexander, Don M.**, Vice-President, Alexander Film Co., Mail: 1830 Wood Ave., Colorado Springs, Colo. (F)
- Alexander, Richard G.**, Film Technician, Film-service Lab., Mail: 11757 Moorpark St., N. Hollywood, Calif. (M)
- Alexewicz, Werner George**, Manager, McGraw Colorgraph Co., Mail: 349 N. Brighton St., Burbank, Calif. (A)
- Alf, Herbert A.**, Motion-Picture Producer, Mail: 6245 Scenic Ave., Los Angeles 28, Calif. (A)
- Alfaya, Raymond**, Project Engineer, Photographic Technology, Special Devices Center, Office of Naval Research, Mail: 150-35 Coolidge Ave., Jamaica, N.Y. (A)
- Alla, Robert**, Technical Director, Cineac, Mail: 20 Rue Croix du Val, Meudon (S. et Oise), France. (A)
- Allaire, Robert J.**, Supervisor, 16mm Printing, Signal Corps Pictorial Center, Mail: 142-42-56 Rd., Flushing 55, N.Y. (M)
- Allen, Eugene S., Jr.**, Cameraman, Editor, Video Films, Mail: 5003 Seminole, Detroit 13, Mich. (A)
- Allen, James M.**, Cinematographer, Sandia Corp., Mail: 223 La Merced Ave., Albuquerque, N.M. (A)
- Allen, John F.**, 4212 Cresta Ave., Hope Ranch Park, Santa Barbara, Calif. (A)
- Allen, Robert E. G.**, Sound Engineer, British Broadcasting Corp., Mail: c/o New Zealand House, 415 The Strand, London, W.C. 2, England. (A)
- Allen, W. Bryan**, Motion-Picture Laboratory Technician, Lakeside Laboratory, Mail: 812 Vermillion St., Gary, Ind. (A)
- Allen, William H.**, Commercial Photographer, Mail: 721 E. Fayette St., Syracuse 3, N.Y. (A)
- Allen, William H.**, Foreman, S.O.S. Cinema Supply Corp., Mail: 88-75 Commonwealth Blvd., Bellerose, L.I., N.Y. (A)
- Alter, Lawrence L.**, Projection Engineer, Universal Pictures Co., Inc., Mail: 15152 Hesby St., Sherman Oaks, Calif. (A)
- Allred, J. D.**, Production Supervisor, Motion Picture Film Unit, University of Nebraska, Mail: 5110 Hartley St., Lincoln, Neb. (A)
- Allsop, Raymond Cottam**, Consulting Electronic and Radio Engineer, Box 3998, G.P.O., Sydney, N.S.W., Australia. (F)

All - Asp

- Allyn, George S.**, Staff Technician, Eastman Kodak Co. Mail: 1177 Winton Rd., South, Rochester 18, N.Y. (A)
- Almond, W. Ritchie**, Toolmaker, Schirilo Aero Tool Engineering Co. Mail: 358 Norwich Dr., West Hollywood, Los Angeles 48, Calif. (A)
- Alsworth, Charles W., Jr.**, Chief, Cinematography, Edwards Air Force Base. Mail: Box 121, Edwards, Calif. (A)
- Alter, Paul A.**, Human Resources Research Center, Audio-Visual Division, Chanute Air Force Base. Mail: 1053 Eastview, Rantoul, Ill. (A)
- Althouse, Charles S.**, Mixer, Hal Roach Studios. Mail: 1540 North Sierra Bonita Ave., Hollywood 46, Calif. (A)
- Althouse, Clinton R.**, Television Radio Sound Technician and Engineer. Mail: 1540 N. Sierra Bonita Ave., Hollywood 46, Calif. (A)
- Altieri, Edward S. A.**, Engineer, Instructor, Mount Pleasant High School. Mail: Box 36, Providence 1, R.I. (A)
- Altman, F. E.**, Hawk Eye Works, Eastman Kodak Co., Rochester 4, N.Y. (F)
- Altman, Theodore**, Officer, Mitchell Camera Corp. Mail: 110 W. 51 St., New York 19, N.Y. (A)
- Ambrose, James J.**, Business Manager, Family Theatre. Mail: 5117 Mount Helena Ave., Los Angeles 41, Calif. (M)
- Ames, Malcolm H.**, Technicolor Motion Picture Corp. Mail: 1343 Thayer Ave., West Los Angeles, Calif. (A)
- Amos, Douglass N.**, District Manager, Lockwood & Gordon Theatres. Mail: 39 Prout St., New Haven, Conn. (A)
- Amourig, P. D.**, Acting General Manager, Westrex Co., East, P.O. Box 893, Alexandria, Egypt. (A)
- Anacker, Milton**, Office Manager, Projectionist, National Theatre Supply. Mail: 2436 W. Kilbourn Ave., Apt. 24, Milwaukee, Wis. (A)
- Ancona, Edward P., Jr.**, Technical Consultant, Radio Corporation of America, Film Recording Section. Mail: 59 Harrison Dr., Larchmont, N.Y. (M)
- Anderegg, Fred**, Director of Photo Services, University of Michigan, Ann Arbor, Mich. (M)
- Anders, Hugo**, Laboratory Superintendent, Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11, Mich. (A)
- Anders, Peter**, Sandia Corporation, Salton Sea Test Base, Westmorland, Calif. (M)
- Anderson, Holmer W.**, TV Recording Supervisor, CBS Television. Mail: 2332 Lake View Ave., Los Angeles 39, Calif. (A)
- Anderson, Alan F.**, Recording Engineer, Australian Department of Information. Mail: 17 Koovangi Rd., Pymble, N.S.W., Australia. (A)
- Anderson, Henry**, Manager, Insurance Dept., United Paramount Theatres, Inc., 1501 Broadway, New York 18, (M)
- Anderson, James A.**, Production Manager, Alexander Film Co., Alexander Film Bldg., Colorado Springs, Colo. (M)
- Anderson, Karl R.**, Chief Petty Officer, USN. Mail: VR-23 Det. Navy 943 FPO, San Francisco, Calif. (A)
- Anderson, Louis L.**, Assistant General Sales Manager, Brush Electronics Co. Mail: 3405 Perkins Ave., Cleveland 14, Ohio. (M)
- Anderson, Vernon E.**, Photographer and Laboratory Technician, Society for Visual Education, Inc. Mail: 4440 Berwyn Ave., Chicago 30, Ill. (A)
- Andreas, John M.**, Member of Research Staff, Technicolor Motion Picture Corp. Mail: 120 N. Madison Ave., Pasadena 1, Calif. (M)
- Andres, Edward A., Sr.**, Photographic Engineer, U.S. Air Force. Mail: R.F.D. #4, Hazel Dr., Xenia, Ohio. (M)
- Andres, Lloyd J.**, Vice-President, Engineering, Permo, Inc. Mail: Valley Rd., Itasca, Ill. (M)
- Andresen, Sigard**, Engineer, Bendix Aviation Corp., Pacific Div. Mail: 17821 Ludlow St., Granada Hills, Calif. (A)
- Andreson, Warren**, Field, Studio Technical Director, KGO-TV. Mail: 2420 Hilgard Ave., Berkeley 9, Calif. (A)
- Angarola, Salvatore**, SRT-TV Studios. Mail: 90-50 53rd Ave., Elmhurst, L.I., N.Y. (S)
- Angel Fernandez, Manuel**, President and Manager, Equipos Radio Cinematograficos S.A., Mississippi No. 59, Mexico 5, D.F., Mexico. (A)
- Angelesco, George**, Univ. So. Calif. Mail: P.O. Box 9403, Los Angeles 5, Calif. (S)
- Angwin, Bruce S.**, Regional Sales Manager, Equipment Tubes, General Electric Co., Electronics Div. Mail: 3300 Colby Ave., Los Angeles 34, Calif. (A)
- Anthony, Berkeley F.**, Coordinator, Sales Promotion Films, Lockheed Aircraft Corp. Mail: 7918 Bellingham Ave., North Hollywood, Calif. (A)
- Anton, Evan J.**, President, Evan J. Anton Productions, Ltd. Mail: 45-35-42 St., Sunnyside, L. I., N.Y. (M)
- Apitsch, John W.**, Sound Engineer, Twentieth Century-Fox Film Corp. Mail: 3037 McConnell Dr., Los Angeles 64, Calif. (A)
- Applebaum, Joseph H.**, Chief Engineer, Aristo Craftsmen, Inc. Mail: 45 W. 81 St., New York 21, (M)
- Applegate, Vernon C.**, Fishery Research Biologist, United States Fish and Wildlife Service, P.O. Box 28, Rogers City, Mich. (A)
- Aprahamian, Miran**, Vice-President, Pola-Lite Div., Commerce International, 19 Rector St., New York 6, (M)
- Aragones, Daniel**, Partner, Laboratorio Cinefoto, Mail: Avenida Gral. Franco 426, Barcelona, Spain. (A)
- Archer, Nicholas M.**, Univ. So. California, Mail: 5965 1/2 Chula Vista Way, Hollywood 28, Calif. (S)
- Ardell, B. W.**, Manager, B. F. Shearer Co. Mail: 1946 S. Vermont Ave., Los Angeles 7, Calif. (A)
- Armistead, Mark**, President, Mark Armistead, Inc. Mail: 1041 N. Formosa Ave., Hollywood 46, Calif. (M)
- Armstrong, A. Millard**, Attorney, 529 Fairwood Ave., Columbus 5, Ohio. (A)
- Armstrong, Harold B.**, Projection and Laboratory Equipment Service. Mail: 510 Fordham Pkwy., Bay Village, Ohio. (A)
- Armstrong, Herbert L.**, Electronic Technician, Department of the Army, Army Pictorial Service Div. Mail: 4041 Nichols Ave., S.W., Washington 24, D.C. (A)
- Armstrong, V. D.**, Production Manager, Consolidated Film Industries, Inc., 550 Main St., Fort Lee, N.J. (M)
- Arn, E. R., Jr.**, President, Film Associates, Inc., 4600 South Dixie Highway, Dayton 9, Ohio. (M)
- Arndt, Jack E.**, Motion Picture Sound Service, Altec Service Corp. Mail: 925 Buckingham St., S.W., Grand Rapids, Mich. (A)
- Arnold, Charles N.**, Motion Picture Cameraman, Signal Corps Photographic Center. Mail: 18-11 Hunter Pl., Fair Lawn, N.J. (M)
- Arnold, Earl L.**, Manager, Film Emulsion and Plate Manufacturing Divisions, Eastman Kodak Co., Kodak Park, B-26, Rochester 4, N.Y. (F)
- Arnold, John**, Head of Camera Dept., Metro-Goldwyn-Mayer Studios, Culver City, Calif. (F)
- Arnold, Leroy H. J.**, Univ. So. Calif. Mail: 1615 Gresham Blvd., Torrance, Calif. (S)
- Arnold, Paul**, Assistant to Technical Director, Anco Div., Binghamton, N.Y. (F)
- Arriola, William A.**, Photographer, Alexander Film Co. Mail: 1023 N. Walnut, Colorado Springs, Colo. (M)
- Arthur, Hal**, Univ. So. Calif. Mail: 8569 Nash Dr., Los Angeles 46, Calif. (S)
- Arthur, James K.**, Northwestern Univ. Mail: 8916 Skokie Blvd., Skokie, Ill. (S)
- Arvonio, John**, Photo-Magnetic Sound Studio, Inc., 3 E. 57 St., New York 22, (M)
- Aselstyn, John G.**, General Manager, Benson-Wilcox Electric Co., 188 King St., London, Ontario, Canada. (A)
- Ashcraft, Clarence S.**, Co-owner, C. S. Ashcraft Manufacturing Co., 36-32-38 St., Long Island City 1, L.I., N.Y. (F)
- Asher, John Edward**, 247 W. 46 St., New York 36, (M)
- Ashley, M. J.**, Chief Laboratory Engineer, New Zealand National Film Unit. Mail: 127 Hobart St., Miramar, Wellington, New Zealand. (A)
- Ashworth, George T.**, Chief, Camera Maintenance, Denham & Pinewood Studios. Mail: 3 Watersfield Way, Edgware, Middlesex, England. (A)
- Askren, Leo T.**, Mechanical Engineer, Eastman Kodak Co. Mail: 111 Commodore Pkwy., Rochester 10, N.Y. (M)
- Aspaas, Sam J.**, Salesman, National Theatre Supply, 1961 S. Vermont Ave., Los Angeles 7, (A)

Athey, Skipwith W., Technical Consultant, General Precision Laboratory. Mail: R.F.D. #1, Underhill Rd., Yorktown Heights, N.Y. (M)

Athon, Lewis H., Univ. So. Calif. Mail: 5903 Damamask Ave., Los Angeles, Calif. (S)

Atkins, Carl E., Director of Electron Tube Engineering, Tung-Sol Electric Inc. Mail: 18 Bellevue Ter., Bloomfield, N.J. (A)

Atkinson, Ralph B., Manager, Atkinson Laboratory, 7273 Santa Monica Blvd., Los Angeles 46, Calif. (A)

Atkinson, S. C., General Films, Ltd., 1534 Thirteenth Ave., Regina, Sask., Canada. (M)

Audibert, Francois C., Motion-Picture Producer. Mail: 1215 Seventh St., New Orleans 15, La. (M)

Auerbach, Gerald, Film Editor, Film Division, National Broadcasting Co. Mail: 25-62-83 St., Jackson Heights, N.Y. (A)

Aufhauser, Fred E., Manufacturer, Projection Optics Co., Inc., Rochester, N.Y. (A)

Aughenbaugh, William K., Television Engineer, Crosley Broadcasting, 4014 St. Johns Ter., Cincinnati, Ohio. (A)

Aulabaugh, Sarah Jane, Research Photographer, Monsanto Chemical Co. Mail: 436 Red Haw Rd., Dayton 5, Ohio. (M)

Auld, John S., Staff Engineer, Du Mont Television Network. Mail: 55 Violet Ave., Mineola, N.Y. (M)

Austin, Charles, Technical Representative, Mitchell Camera Corp. Mail: 705 Gerard Ave., New York 51, N.Y. (M)

Austin, Otto, Motion-Picture Producer, Austin Productions, Inc., 232½ North Main St., Lima, Ohio. (A)

Austrian, R. B., Vice-President and Secretary, Paco, Inc., 745 Fifth Ave., New York 22. (F)

Avey, Donald W., Univ. So. Calif. Mail: 3213 W. 106 St., Torrance, Calif. (S)

Avil, David Gordon, Free-Lance Cameraman, IATSE, Local #659. Mail: 13809 Weddington St., Van Nuys, Calif. (A)

Avseev, Ralph J., Film Music Editor, Metro-Goldwyn-Mayer Studios. Mail: 1141 24 St., Santa Monica, Calif. (A)

Aye, Thomas L., Radio Engineer, Henry J. Geist & Associates, Inc. Mail: 42 Middle Neck Rd., Roslyn, L.I., N.Y. (A)

Ayling, Russell J., Electrical Engineer, Strong Electric Corp., 87 City Park Ave., Toledo, Ohio. (M)

Babb, Harry L., Salesman, Eastman Kodak Co. Mail: 710 Crenshaw Blvd., Los Angeles 5. (A)

Babcock, David L., Engineer, Eastman Kodak Co. Mail: 343 Sagamore Dr., Rochester 17, N.Y. (M)

Babet, Philip, Univ. Calif. L.A. Mail: 3569 Dekalb Ave., Bronx 67, N.Y. (S)

Babish, Richard C., Engineer, Cinerama, Inc. Mail: Lockwood La., Norwalk, Conn. (A)

Babits, Victor A., Professor in Electrical Engineering, Rensselaer Polytechnic Inst. Mail: 64 Ninth St., Troy, N.Y. (M)

Baca, Esquipulo Alexander, Motion Picture (Tech.), Sandia Corp. Mail: 3355 48th Loop, Sandia Base P.O., Albuquerque, N.M. (A)

Bach, B. J., Director, Treasurer, Cinesound Ltd., 553 Rogers Rd., Toronto 9, Ontario, Canada. (A)

Bach, Walter, Vice-President and Treasurer, Berndt-Bach Inc., 7377 Beverly Blvd., Los Angeles 36. (M)

Bachrach, Ernest A., Portrait Photographer, RKO Studio. Mail: 5612 Canyonside Rd., La Crescenta, Calif. (A)

Back, Frank G., President, Zoomar Inc., 55 Sealcliff Ave., Glen Cove, N.Y. (M)

Back, Leon B., General Manager, Rome Theaters, 846 W. North Ave., Baltimore 17, Md. (A)

Bader, David A., Writer, Literary Associates, 147-66 Village Rd., Jamaica 35, N.Y. (A)

Badger, Joseph E., Motion-Picture Engineer, C. R. Skinner Co. Mail: 5500 Thomas Rd., Sebastopol, Calif. (A)

Badgley, Gerald J., Senior Engineer, Photographic Research and Development, U.S. Naval Photographic Center. Mail: 7415 Gateway Blvd., District Heights, Washington 28, D.C. (F)

Badler, Mitchell M., Univ. Calif., L.A. Mail: 1711 Davidson Ave., New York 53. (S)

Badmaeff, Alexis, Research and Development,

Altec Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. (A)

Baggs, T/Sgt David A., Motion-Picture Supervisor, 2d Technician, USAF Air Photographic and Charting Service, Wright-Patterson AF Base. Mail: 146 Truman Dr., Dayton 3, Ohio. (A)

Bahler, Wesley H., Technical Supervisor, Eastman Kodak Co. Mail: 195 Belmeade Rd., Rochester 17, N.Y. (M)

Bailey, G. C., Export Sales, Eastman Kodak Co., Rochester 4, N.Y. (A)

Bailey, James H., Projectionist, Warner Bros. Studio. Mail: 813 N. Rose St., Burbank, Calif. (A)

Bailey, Marvin L., Film Editor, Sarra. Mail: Gamble St., Lisle, Ill. (M)

Bailey, William F., Acting Chief Engineer, Hazeltine Corp., 58-25 Little Neck Pkwy., Little Neck, L.I., N.Y. (A)

Baird-Smith, Frank, Jr., TV Engineer, National Broadcasting Corp. Mail: 2011 Orrington Ave., Evanston, Ill. (A)

Baker, C. T., Jr., Presbyterian Minister, Visual Aids Producer. Mail: 1703 Glen Echo Rd., Nashville, Tenn. (A)

Baker, Edward R., Film Editor, United Productions of America. Mail: 4639 Lasheart Dr., La Canada, Calif. (A)

Baker, Friend F., Engineer, Photographic Equipment, Friend Baker Engineering Co. Mail: 1037 N. Orange Grove Ave., Hollywood. (M)

Baker, Harry W., Design Engineer and Owner, Baker Motion Picture Apparatus Co. Mail: 1105 Hasbrook Ave., Kansas City, Kan. (M)

Baker, James L., President, Mode-Art Pictures, Inc. Mail: 1022 Forbes St., Pittsburgh 19, Pa. (A)

Baker, Leslie J., Sales Representative, W. J. German, Inc., 6700 Santa Monica Blvd., Hollywood. (A)

Baker, Louis W., Quality Control Engineer, Mexicolor, S.A., Miguel Laurent No. 427, Mexico 12, D.F., Mexico. (A)

Baker, Ray J., Owner, Baker's Pictures, 1911 Kalakaua Ave., Honolulu 15, Hawaii. (A)

Baker, Stanley E., Photographer, North American Aviation. Mail: 8321 Keokuk Ave., Canoga Park, Calif. (A)

Baker, Victor Albert, Printing Room Supervisor, National Film Board. Mail: 2211 Beaver Ave., Ottawa, Ont., Canada. (A)

Bakke, John Wayne, Cinematographer, A. O. Smith Corp., 3729 W. Kaul Ave., Milwaukee, Wis. (A)

Bakos, George, Van Alkemadeaan 350, The Hague, Netherlands. (A)

Baldridge, Claude C., Motion-Picture Supervisor, U.S.A.F., Box 407, Edwards, Calif. (A)

Baldwin, Arthur F., Vice-President, National Theatre Supply Export, 92 Gold St., New York 7. (M)

Baldwin, James A., Projectionist, Odeon Theaters of Canada, Ltd. Mail: 2114 London St., New Westminster, B.C., Canada. (A)

Baldwin, John E., Safety Engineer, Association of Motion Picture Producers, Inc. Mail: 2658 N. Beachwood Dr., Hollywood 28. (A)

Baldwin, Kenneth, Motion-Picture Production Supervisor and Editor, Marathon TV Newsreel, 10 E. 49 St., New York 17. (A)

Baldwin, Millard W., Jr., Television Research Engineer, Bell Telephone Laboratories, Inc., Murray Hill, N.J. (M)

Ball, Howard D., Film Projectionist, Wrather-Alvarez Broadcasting, Inc. Mail: Box 87, La Jolla, Calif. (A)

Ball, W. S., Owner, W. S. Ball Film Laboratory, 1256 Howard St., San Francisco 3, Calif. (A)

Ballantyne, Robert S., Owner, Ballantyne Co., 1712 Jackson St., Omaha 2, Nebr. (M)

Balousek, Ray, Photographer. Mail: 24 Custer St., Detroit, Mich. (A)

Balser, Robert E., Illustrator, Cannon & Sullivan Technical Publications. Mail: 3627 Kalsman Dr., Los Angeles 16. (A)

Baltikauski, Joseph, Equipment Specialist (photographic), Sacramento Signal Depot. Mail: 5942 11 Ave., Sacramento 20, Calif. (A)

Bambara, J. Philip, Univ. So. Calif. Mail: 4437 12th St., Riverside, Calif. (S)

Bangs, Philip C., Radio and Sound Recording Engineer, Acoustic Equipment Co., 323 Walton Bldg., Atlanta, Ga. (A)

Ban - Bee

- Banks, Charles**, Managing Director, Banks Theaters, Ltd., Marine Parade, Box 11, Paraparaumu Beach, Wellington, New Zealand. (A)
- Bantau, Capt. John W.**, 7826 Flight Ave., Los Angeles 45. (A)
- Baran, Paul**, Engineer, Audio Video Products Co. 730 Fifth Ave., New York. (A)
- Barbera, Robert A.**, Chief Mechanical Engineer, Audio Instrument Co., Inc. Mail: 663 Overington Ave., Brooklyn 9, N.Y. (A)
- Barbre, Thomas J.**, Thomas J. Barbre Production, 1215 E. Virginia Ave., Denver 9, Colo. (A)
- Barclay, James F.**, Motion-Picture Editor, Michael Myerberg Productions. Mail: 141 E. Lincoln Ave., Mt. Vernon, N.Y. (A)
- Barden, Ron**, Univ. So. Calif. Mail: 1138 W. 28 St., Los Angeles 7. (S)
- Barkeley, James T.**, Barkeley and Scantlebury, Rm. 612, 530 W. Sixth St., Los Angeles 14. (A)
- Barker, Lovell H.**, Film Processing Laboratory. Mail: 9208 Memorial, Detroit 28, Mich. (A)
- Barkos, Gordon S.**, Projectionist, WBBM Television Station. Mail: 4170 West Nelson, Chicago 41. (A)
- Barkofsky, Ernest C.**, Head Physicist, Ballistics Instruments Branch, U.S. Naval Ordnance Test Station. Mail: 71-B Rowe St., China Lake, Calif. (A)
- Baribault, Phillip**, Cameraman. Mail: 124 N. Lincoln St., Burbank, Calif. (A)
- Barnes, Carl E.**, Assistant to Vice-President, Central Research Laboratories, Minnesota Mining & Mfg. Co., 900 Fauquier Ave., St. Paul 6, Minn. (A)
- Barnes, E. J.**, President, E. J. Barnes and Co., Inc., 45 Rockefeller Plaza, New York 20. (A)
- Barnett, A. Houston**, Sound Recorder, Paramount Pictures, Inc. Mail: 341 South Canon Dr., Beverly Hills, Calif. (A)
- Barnett, Herbert**, Executive Vice-President, Cinerama, Inc. Mail: 42 Orchard St., Pleasantville, N.Y. (F)
- Barnett, Sterling**, Production Manager, Photographic Analysis, Inc. Mail: 9006 Aqueduct Ave., Sepulveda, Calif. (M)
- Barocry, John**, Farnand Optical Co., Inc. Mail: 531 E. 78 St., New York. (A)
- Barr, Harold C.**, Supervisor, Technical Test Photography, Sandia Corp. Mail: 2533 Cagua Dr., N.E., Albuquerque, N.M. (M)
- Barr, Maurice**, Motion-Picture Engineer, GHQ, FEC, SSS, Motion-Picture Division, APO 500, c/o PM, San Francisco, Calif. (A)
- Barr, William J.**, Camera Technician, Warner Bros. Mail: 5537 Costello Ave., Van Nuys, Calif. (A)
- Barragan, R. W., Sr.**, Sound and Projection Service Engineer, Cines Ruzajan, S.A. Mail: 1043 Park St., El Centro, Calif. (A)
- Barron, Louis**, Audio Engineer, Barron Sound Studio, 9 W. Eighth St., New York. (M)
- Barry, John W.**, Free-lance, Recording and Television Engineering. Mail: Box 2672, W. Bay Sta., Jacksonville 3, Fla.
- Barry, Sid**, President, Filtron Co., Inc., 131-05 Fowler Ave., Flushing, L.I., N.Y. (A)
- Barry, William**, University of Southern California. Mail: 219 South Flower St., Los Angeles. (S)
- Barsam, Arthur, Jr.**, Owner, Cinema Arts-Crafts. Mail: Box 8476, Cole Branch, Los Angeles 46. (A)
- Barstow, John M.**, Telephone Engineer, Bell Telephone Laboratories. Mail: 105 Intervale Rd., Mountain Lakes, N.J. (M)
- Bartholomew, Ralph, Jr.**, Owner, Ralph Bartholomew, Jr., 146 E. 56 St., New York 22. (A)
- Bartleson, C. James, Jr.**, Photographic Engineer, Eastman Kodak Co. Mail: 103 Bobrick Dr., Rochester 10, N.Y. (A)
- Barton, Cecil W.**, Electrical Technician, Universal Pictures Corp. Mail: 13924 Weddington St., Van Nuys, Calif. (M)
- Barr, Helmut**, Head, Rawstock & Printing, HICOG, OPA, Inf. Service Div. Mail: Muenchen, Grosshiedern, Neufriedenheimerstrasse 4, U.S. Zone, Germany. (A)
- Bashner, Melvin C.**, Film Editor, KTSM-TV, Tri-State Broadcasting Co., Inc. Mail: P.O. Box 7002, El Paso, Tex. (A)
- Bass, Charles**, President, Bass Camera Co., 179 W. Madison St., Chicago 2. (M)
- Bass, Robert**, Film Producer, Bass Films, Inc. Mail: 923 Fifth Ave., New York. (M)
- Bass, Roger William**, President, Bass Films, Inc., 13 Gramercy Park, New York 3. (M)
- Bass, Vincent F.**, Producer, Cinematographer, Photographer. Mail: 564 Rutland Ave., San Jose 28, Calif. (A)
- Bassett, Fred E., Jr.**, Motion-Picture Sound and Projection Engineer, RCA Service Co., Inc. Mail: 1422 Rock Springs Ct., Apt. 4, Atlanta, Ga. (M)
- Bassett, G. P., III**, Sales Manager, Young America Magazines. Mail: Derwood, Md. (A)
- Bassette, Arthur S.**, Electrical Engineer, General Motors Fisher Body Div. Mail: 3437 Van Amberg Rd., Brighton, Mich. (A)
- Batchelor, John C.**, Consulting Engineer, Cresap, McCormick, and Paget. Mail: 31 Sheldon Pl., Hastings-on-Hudson, N.Y. (A)
- Batcher, Ralph R.**, Chief Engineer, Radio Electronic Television Manufacturers Association. Mail: 240-02-42 Ave., Douglaston, N.Y. (M)
- Battel, C. M.**, Theater Equipment Engineering, RCA Victor Division, 1516 N. Vine St., Los Angeles 28. (A)
- Batsel, Max C.**, Chief Engineer, Engineering Products Dept., Bldg. 10-7, RCA Victor Div., Camden, N.J. (F)
- Battay, Robert S.**, Development Engineer, Eastman Kodak Co. Mail: 1560 Fairport-Webster Rd., Penfield, N.Y. (A)
- Battison, John Henry**, Director of Education, National Radio Institute. Mail: 4519 Roxbury Dr., Bethesda, Md. (M)
- Bauch, Leland H.**, Senior Audio-Visual Education Engineer, University of Minnesota. Mail: 2319 E. 36 St., Minneapolis 6, Minn. (A)
- Baum, William J.**, Manager, Panascree Co. Mail: 2121 Camino Cerros, Menlo Park, Calif. (A)
- Bauman, Harold W.**, Chief Electrical Engineer, Ampco Corp. Mail: 5123 N. Nagle Ave., Chicago 30. (M)
- Baumbach, Harlan L.**, Technical Director, General Film Laboratories Corp. Mail: 14332 Mulholland Dr., Los Angeles 24. (M)
- Baume, Alessio**, Manager, 16mm, Metro-Goldwyn-Mayer, Italy. Mail: Via Camilluccia 71, Rome, Italy. (A)
- Baumert, Ernest**, Supervisor, Technical Maintenance Branch, Signal Corps Pictorial Center, 51-01-39 Ave., Long Island City 4, N.Y. (M)
- Baumboer, Hermine M.**, Archivist, Wright-Patterson Air Force Base. Mail: 1830 San Rae Dr., Dayton 9, Ohio. (A)
- Beachell, Chester E.**, Research Electronics, National Film Board of Canada. Mail: 41 Mt. Pleasant, Ottawa 1, Ontario, Canada. (M)
- Beard, D. Max**, Chief, Photographic Div., Naval Ordnance Laboratory. Mail: Spencerville, Md. (M)
- Bearden, Wallace E.**, Sound Technician, Paramount Motion Picture Corp. Mail: 410 N. Norton Ave., Los Angeles 4. (A)
- Beattie, James S.**, President and Chief Engineer, Photographic Products, Inc., 1000 N. Olive St., Anaheim, Calif. (M)
- Beaudry, Roger J.**, Head of Sound Dept., National Film Board of Canada. Mail: 25 Mutchmor Rd., Ottawa, Ont., Canada. (M)
- Beaulieu, J. W. Roland**, Chief Operator, TV-FM Transmitters, Canadian Broadcasting Corp. Mail: 11751 St. Evariste St., Montreal, P.Q., Canada. (M)
- Beck, George R.**, Chief Sound Engineer, Stanley Warner Circuit Management Corp. Mail: 137 N. 87 St., Wauwatosa 13, Wis. (A)
- Beck, Larry James**, Indiana Univ. Mail: Box 57, Rogers Center, Bloomington, Ind. (S)
- Becker, C. H.**, Director of Research, Ampex Corp. Mail: 23697 Arbor Ave., Los Altos, Calif. (A)
- Becker, Norman V.**, Technician, Altec Lansing Corp. Mail: 4157 1/2 Monroe St., Los Angeles 29. (A)
- Becker, Sherwin E.**, Editor, Douglas Productions. Mail: 5214 1/2 S. Drexel Blvd., Chicago 15. (A)
- Bedford, John H. C.**, Motion Picture Operator, Keith Theater. Mail: 6018 Edmondson Ave., Baltimore 28, Md. (M)
- Bednarz, Felix**, Owner, Optical Designer, Engineer, Technical Optics Co., 9699 Yoakum Dr., Beverly Hills, Calif. (A)
- Beeland, Charles D., Jr.**, Partner, Beeland-King Film Productions, 752 Spring St., N.W., Atlanta, Ga. (A)

Beemer, Richard N., Motion-Picture Director and Writer, North American Aviation, Inc. Mail: 11816 Lakewood Blvd., Downey, Calif. (A)

Beers, George L., Assistant Director of Engineering, RCA Victor Division, Camden, N.J. (F)

Beguin, Fred P., Project Engineer, Radio-TV Engineering Dept., Bldg. 5, General Electric Co., Electronics Park, Syracuse, N.Y. (M)

Behrmann, Louis L., Photographic Technologist, U.S. Naval Research Laboratory. Mail: 12240 Viers Mill Rd., Silver Spring, Md. (A)

Beibin, Harold, Film Sound Recording Engineer. Mail: 260 W. 72 St., New York. (A)

Beimler, Hans, Cameraman, Calzada de los Fresnos 214, Col. Agricola, Zona 20, Villa Obregon, Mexico D.F., Mexico. (A)

Beiswenger, Bruce R., Assistant Film Director, WHAM-TV. Mail: 96 Fernwood Park, Rochester 9, N.Y. (M)

Belinkoff, Irving R., Junior Engineer, Federal Manufacturing and Engineering Corp. Mail: 108-07-65 Rd., Forest Hills 75, N.Y. (A)

Bell, Maj. Charles H., Consulting Engineer. Mail: 6 Roedean Cres., Brighton 7, Sussex, England. (M)

Bell, Charles L., Supervisor of Production, East Coast, The Jam Handy Organization, 1775 Broadway, Rm. 407, New York 19. (A)

Bell, D. G., Chief Engineer, Robb and Rowley United, Inc. Mail: 9714 Rockbrook St., Dallas 10, Tex. (A)

Bell, G. H., Projectionist, Cunard White Star, Ltd., R.M.S. Caronia, Pier 90 (50 St.), Engine Dept., New York. (A)

Bell, Harry, Laboratory Technician, De Luxe Laboratory, West Coast Division. Mail: 11580 Blix St., North Hollywood. (A)

Bell, Howard E., Technical Field Man, Mole-Richardson Co. Mail: 2901 Rodeo Rd., Los Angeles 16. (A)

Bellamy, Ben C., Civil Engineer, Senior Partner, Bellamy & Sons. Mail: Box 898 Laramie, Wyo. (A)

Belock, Harry D., President, Belock Instrument Corp. Mail: 78-29-221 St., Bayside, N.Y. (M)

Belok, Alfred, Color Consultant and Technician, Colortech Films, 347 Madison Ave., New York 17. (M)

Bemis, Russel W., Designer, Dept. of Architecture and Engineering, University of California at Los Angeles. Mail: 8424 Lennox Ave., Van Nuys, Calif. (A)

Bemiss, Clair W., Research Engineer, Photo Products Dept., E. I. du Pont de Nemours & Co. Mail: 14 Fairview Ave., Fairview Knolls, Milltown, N.J. (A)

Benedict, Joel A., Director, Bureau of Audio-Visual Aids, Arizona State College. Mail: 929 McAllister, Tempe, Ariz. (M)

Benford, James R., Department Head, Scientific Bureau, Bausch & Lomb Optical Co., St. Paul St., Rochester 2, N.Y. (M)

Benham, E. E., Television Engineer, KTTV, Inc. Mail: 5240 Beeman, North Hollywood, Calif. (A)

Benham, Harold J., Radio Corporation of America. Mail: 63 Hall Pl., Grosse Pointe Farms 30, Mich. (A)

Bennett, Donald P., Editor, PSA Journal. Mail: 28 Leonard St., Stamford, Conn. (M)

Bennett, Lee, President, Bennett & Co., Inc., 312 Forsyth Bldg., Atlanta, Ga. (A)

Bennett, Norman, U.S. Merchandise Mart, Inc. Mail: 2110 Spencer Rd., Silver Spring, Md. (S)

Bennett, Ralph S., Audio-Video Facilities Engineer, National Broadcasting Co. Mail: 51 Ellenton Ave., New Rochelle, N.Y. (A)

Bennett, Stanton D., Chief Television Engineer, KOMO-TV. Mail: 3437 36 Avenue, W., Seattle 99, Wash. (A)

Bennett, Wallace C., Assistant Film Editor, Cascade Pictures. Mail: 1727 Los Flores Dr., Glendale 8, Calif. (A)

Benns, William E., Jr., Consulting Radio and Television Engineer, 3738 Kanawha St., N.W., Washington, D.C. (M)

Benson, Rupert M., Univ. So. Calif. Mail: 4959 Cahuenga Blvd., N. Hollywood, Calif. (S)

Benton, Charles E., Jr., Photographic Technologist, Naval Research Laboratory. Mail: 4200 52 St., Decatur Heights, Bladensburg, Md. (A)

Beraneck, Jerome A., Manager, Radio Technical

Operations, Columbia Broadcasting System, 6121 Sunset Blvd., Los Angeles 28. (A)

Berg, A. G., Field Engineer, RCA Service Co. Mail: 5844 Prospect Ave., Dallas 6, Tex. (A)

Berg, Anthony, Film-Technician, Chemist, Twentieth Century-Fox Film Corp. Mail: 1835 S. Burnside Ave., Los Angeles 19. (M)

Berg, Benjamin, Benjamin Berg Agency, U.S. Representative of Clair (Paris). Mail: 1410 N. Van Ness Ave., Hollywood 28. (M)

Berger, Carl, Free-Lance Cameraman, 12631 Miranda, North Hollywood, Calif. (M)

Berger, Edgar E., Plant Superintendent, Du-Art Film Laboratory. Mail: 34 Winding Rd., Hicksville, N.Y. (M)

Berger, France B., Associate Head, Research Dept., General Precision Laboratory, Manville La., Pleasantville, N.Y. (A)

Berggren, Karl Erik, Engineer, Amerikansk Ljudteknik, A. B. Mail: St. Eriksgratan 54, Stockholm, Sweden. (M)

Bergman, Julian, Film Editor, Film Editing Specialists. Mail: 26-26-141 St., Flushing 54, N.Y. (A)

Bergman, Lester V., Photographic Engineer, Cineque Colorfilm Laboratory; Owner & Director, The Bergman Associates, 732 Eastern Pkwy., Brooklyn 13, N.Y. (A)

Bergstedt, Fred H., Technical Staff, Eastman Kodak Co. Mail: 52 Wisner Rd., Rochester 9, N.Y. (M)

Berk, Milton, Chief Projectionist, Capitol Theatre. Mail: 492 Oakdene Ave., Ridgefield, N.J. (M)

Berk, Phyllis, N.Y. Univ. Mail: 170 Second Ave., New York 3. (S)

Berlanga, Julio A., Engineer, Lorenzana 14, 9 Colonia San Rafael, Mexico D.F., Mexico. (A)

Berlant, Emmanuel, General Manager, Berlant Associates, 4917 W. Jefferson Blvd., Los Angeles 16. (A)

Berliner, Oliver, Manager, RCA Theatre Supply, John P. Fiebert Co. Mail: 1007 N. Roxbury Dr., Beverly Hills, Calif. (A)

Berman, Frank S., MovieLab Film Laboratory. Mail: 42 Peachtree La., South Park, Roslyn, L.I., N.Y. (A)

Bernard, Harold, Assistant Film Editor. Mail: 560 Eastern Parkway, Brooklyn 25, N.Y. (A)

Bernd, Lester E., 16mm Motion-Picture Producer, Delaware Steeplechase & Race Association. Mail: 11 Comeau St., Wellesley Hill 82, Mass. (M)

Berndt, Eric M., President, Berndt-Bach, Inc., 7377 Beverly Blvd., Los Angeles 38. (F)

Bernheim, Ron, Univ. So. Calif. Mail: 5324 Victoria, Los Angeles 43. (S)

Bernier, Jane, President, Synthetic Vision Corp., 9501 North Main St., Riverdale Station, Box 4, Dayton 5, Ohio. (A)

Bernier, Lt. Col. Robert V., U.S. Air Force; Engineering Vice-President, Synthetic Vision Corp. Mail: R.R. 1, Box 150, Clayton, Ohio. (M)

Bernstein, Robert, Purdue Univ. Mail: 1022 First St., W. Lafayette, Ind. (S)

Bernstein, Robert, Television Engineer, American Broadcasting Co. Mail: 255-18-61 Ave., Little Neck 62, N.Y. (A)

Bernsott, Hugo, Product Engineer, Bell & Howell Co. Mail: 8209 Oleander Ave., Chicago 31. (M)

Berryhill, Joseph L., Television Engineer, Chief Engineer, KRON-TV. Mail: 143 Ridge Rd., San Anselmo, Calif. (M)

Bersson, William, Univ. So. Calif. Mail: 1615 N. Vine St., Hollywood 28. (S)

Berthelot, Urbain, Head, Motion-Picture Technical Dept., Philips S.A.B. Mail: 21 Ave. Maurice Maeterlinck, Brussels, Belgium. (A)

Bertholf, E. H., District Manager, E. I. du Pont de Nemours and Co. Mail: 9914 Kilanney Dr., Dallas 18, Tex. (A)

Berti, Nullo, Sales Manager. Mail: 56-01-137 St., Flushing 55, N.Y. (A)

Bertram, Edmund A., General Superintendent, De Luxe Laboratories, Inc., 850 Tenth Ave., New York 19. (F)

Besse, Armand, Sales Manager, Perkins Electric Co. Mail: 9370 St. Hubert St., Montreal 12, Quebec, Canada. (A)

Besseling, Oewe Pieter, Managing Director, N. V. Kinotechniek. Mail: Apollolaan 83, Amsterdam, Z, Holland. (A)

Bes - Bon

- Bessor, John O., Jr.**, Motion-Picture Camera-man, Byron Inc. Mail: 1537 Roosevelt Ave., Falls Church, Va. (A)
- Best, Gerald M.**, Chief Recorder, Warner Brothers Pictures, Inc., Burbank, Calif. (F)
- Bethard, Robert Edward**, University of Southern California. Mail: 2618 San Marino St., Los Angeles 6. (S)
- Betta, Howard B.**, Engineer, Vanguard Instrument Corp. Mail: 1079 E. 28 St., Brooklyn 10, N.Y. (M)
- Beta, Henry P.**, Supervisor, Development and Technology, Photographic Processing Div., Eastman Kodak Co. Mail: 512 Pinegrove Ave., Rochester 17, N.Y. (A)
- Bevins, Ralph S.**, Assistant Sound Technician, Byron, Inc. Mail: 2709 S. Wayne St., Arlington, Va. (A)
- Beyer, Walter**, Motion-Picture Engineer, Paramount Pictures, Inc. Mail: 5426 1/2 Carlton Way, Hollywood 27. (A)
- Bhate, Arvind O.**, Development Engineer, National Carbon Co. (India), Ltd., P.O. Box 2170, Calcutta 1, West Bengal, India. (M)
- Bibas, Frank Percy**, Motion-Picture Director, McCann-Erickson, Inc. Mail: Blindbrook Lodge, Rye, N.Y. (M)
- Bickel, Edward E.**, Optical Engineer, Simpson Optical Manufacturing Co., 3208 W. Carroll Ave., Chicago 24. (M)
- Bickett, Joseph T.**, Projectionist, Park Theatre. Mail: 533 West Avenue 44, Los Angeles 65. (A)
- Bielicke, William P.**, Laboratory Technician, Douglas Productions. Mail: 866 W. Buena Ave., Chicago 13. (M)
- Blasing, Robert O.**, Head, Film Quality Control, Bell & Howell Co. Mail: 96 Commonwealth Rd., Rochester 18, N.Y. (M)
- Bingham, Ronald H.**, Research Physicist, AnSCO Research Laboratories, Binghamton, N.Y. (M)
- Birch, Harry H.**, Head Cameraman, WBBM-TV. Mail: 5052 Marine Dr., Apt. C8, Chicago 40. (A)
- Bird, Herbert Leslie**, Sound Engineer, 112 Adelphi Cres., Hayes, Middlesex, England. (A)
- Bird, Walter C.**, Chief Engineer, Twentieth Century-Fox Film Corp. (Aust.), Movietone News Div. Mail: 43 Missenden Rd., Camperdown, Sydney, N.S.W., Australia. (A)
- Birdno, George M.**, TV Engineer, Columbia Broadcasting System. Mail: 19507 Schoolcraft St., Reseda, Calif. (A)
- Birkenhead, Warren**, Far East Representative, Capitol Records, Inc., 11 A Conduit Rd., Hong Kong. (M)
- Birmingham, Martin J.**, N.Y. Univ. Mail: 4 Glendon Cir., White Plains, N.Y. (S)
- Birr, Robert E.**, Illumination Engineer, General Electric Lamp Division, Application Engineering, Nela Park, Cleveland 12, Ohio. (A)
- Bishop, George A., Jr.**, Master Electrician, Crawford Electrical Co. Mail: 528 Whipple St., River, Mass. (A)
- Bishop, John R.**, Head, Camera Dept., Paramount Pictures, Inc. Mail: 304 S. Clark Dr., Beverly Hills, Calif. (A)
- Bitel, John G.**, Service Manager, Comprehensive Service Corp. Mail: 58-35-69 La., Maspeth, L.I., N.Y. (A)
- Bixler, Otto C.**, Vice-President and Works Manager, Magnecord, Inc. Mail: 8940 Laramie Ave., Skokie, Ill. (A)
- Blackman, Ernest A.**, Cameraman. Mail: 81 High St., Danvers, Mass. (A)
- Blackwell, L. H.**, Cinematograph Engineer, L. H. Blackwell & Co., 133 Empire Rd., Perivale, Greenford, Middlesex, England. (M)
- Blair, E. M.**, Chief Engineer, E.D.L. Co. Mail: 1240 Clay St., Gary, Ind. (M)
- Blake, E. E.**, Chairman, Council Kinematograph Manufacturers Assn. of Great Britain; Chairman, Kodak Ltd., Kodak House, 63 Kingsway, London, W.C. 2, England (F)
- Blanchard, Vernon W.**, Chemist, E. I. Du Pont de Nemours & Co., Photo Products Dept. Mail: 42 South Drive, Lawrence Brook Manor, Rt. 9, New Brunswick, N.J. (A)
- Blaney, Arthur G.**, Engineering Manager, RCA Victor Div., 1560 N. Vine St., Hollywood 28. (F)
- Blaney, Dorothy**, Engineer, Benson-Lehner Corp. Mail: 3216 Military Ave., Los Angeles 34. (M)
- Blaney, E. J.**, Senior Theater Service Engineer (Toronto District), Dominion Sound Equipments Ltd. Mail: 1904 Avenue Rd., Apt. 1, Toronto 12, Ontario, Canada. (A)
- Blaskiewicz, John V.**, Film Technician, AnSCO. Mail: 625 Hinsdale St., Brooklyn 7, N.Y. (A)
- Bleackley, L. M.**, Vice-President, Perkins Electric Co., Ltd., 1197 Phillips Pl., Montreal, Quebec, Canada. (A)
- Bleier, Donald**, Deputy Chief, Motion Picture Equipment Section, Photographic Branch, Signal Corps Engineering Laboratories. Mail: 10 West Front St., Red Bank, N.J. (A)
- Bleiweis, Arthur F.**, Chief Engineer, Prometheus Electric Corp., 14 Soundview Ave., White Plains, N.Y. (M)
- Blinn, Arthur F.**, Sound Engineer, Walt Disney Productions. Mail: 1949 N. Van Ness Ave., Hollywood 28. (A)
- Bloedel, William H.**, Motion-Picture Laboratory Plant Supervisor, Pathé Laboratories, Inc. Mail: 828 N. Vista St., Hollywood 46. (M)
- Bloomberg, Daniel J.**, Chief Engineer, Republic Products, Inc., 4024 Radford Ave., Studio City, North Hollywood, Calif. (F)
- Bluestone, Henry**, Photographer, Pagano, Inc. Mail: 206 E. 65 St., New York. (M)
- Blum, Marwin**, Assistant Process Supervisor, Technicolor Motion Picture Corp. Mail: 7515 Crenshaw, Apt. 6, Los Angeles 43. (A)
- Blumberg, Harry**, President, Blumberg Brothers, Inc., 1305-07 Vine St., Philadelphia 7, Pa. (A)
- Blumenfeld, Alexander S.**, Physicist, J. A. Maurer, Inc. Mail: 1431 Harrison St., Elmont, L.I., N.Y. (M)
- Blunt, E. M.**, Physicist, University of Denver Industrial Research Institute. Mail: 2075 Ash St., Denver 7, Colo. (A)
- Bobier, Lawrence**, Box 546, N.W. Station, Detroit 4, Mich. (A)
- Boden, William F.**, Assistant, Optical Dept., Audio Productions. Mail: 1 Henry Court, North Merrick, N.Y. (A)
- Bodge, Alan H.**, Branch Manager for Southern California, Audio Devices, Inc., 1006 N. Fairfax Ave., Hollywood 46. (A)
- Bodian, Marcus**, Vice-President, Sunbeam Lighting Co. Mail: 777 E. 14 Pl., Los Angeles 21. (A)
- Bodkins, Arthur I.**, President, Tele-Ad Corp. Mail: 69 Locust St., Wintthrop 52, Mass. (M)
- Bodnar, John**, Head, International Cutting Dept., Twentieth Century-Fox Film Corp. Mail: 1216 Daniels Ave., Los Angeles 35. (M)
- Boeniger, F. J.**, Hipolito Irigoyen 1954, Buenos Aires, Argentina. (A)
- Bogardus, John O.**, Motion-Picture Projectionist, W. S. Butterfield Theatres, Inc. Mail: 344 Coldbrook, N.E., Grand Rapids 5, Mich. (M)
- Bogdanowicz, Mitchell J.**, Engineer, Cinetech Co. Mail: 49 W. 19 St., New York 11. (M)
- Boggs, Chester A.**, Research Engineer, Western Geophysical Co. Mail: 522 S. Fuller Ave., Los Angeles 36. (M)
- Boggs, Haskell B.**, Cameraman, Paramount Studios, Inc. Mail: 1318 N. Gower St., Hollywood 28. (A)
- Boldrick, Ernest H.**, Head of Photo Section, U.S. Navy Electronics Laboratory. Mail: 4232 Arden Way, San Diego, Calif. (A)
- Bolm, Olaf A.**, TV Commercial, Y & R. Mail: 2061 N. Sycamore Ave., Hollywood 28. (A)
- Bolmen, Perce W.**, Manager, Brooks Photo Supplies. Mail: 200 Almond Ave., Los Altos, Calif. (A)
- Bolsey, Emil J.**, Vice-President, Bolsey Corporation of America. Mail: 160 Concord Ave., White Plains, N.Y. (A)
- Bolsey, Jacques**, President, Bolsey Corporation of America, 118 E. 25 St., New York 10. (M)
- Bolt, A. H.**, General Manager, Professional Equipment Div., Bell & Howell Co., 7100 McCormick Rd., Chicago 45. (M)
- Bolton, William A.**, Projectionist, Savar Theatre. Mail: 223 Trenton Ave., Barrington, N.J. (A)
- Bomke, Robert A.**, Univ. So. Calif. Mail: 14834 Lakewood Blvd., Paramount, Calif. (S)
- Bondi, Harold T.**, Univ. So. Calif. Mail: 826 S. Carondelet St., Los Angeles 57. (S)
- Bonn, Louis A.**, Special Representative, W. J. German, Inc., Fort Lee, N.J. (F)
- Bonner, Ray S.**, Sound Engineer, Davis Audio Visual Co. Mail: 2980 Grape St., Denver, Colo. (A)
- Bonnie, David H.**, Vice-President and Chief Engineer, General Picture Productions, Inc. Mail: 1436-23 St., Des Moines 11, Iowa. (A)

Bon - Bra

Bontekoe, Harry D., Managing Director, "Bontekoe Electronics," Spoorplein 4, Heemstede, Holland. (A)

Bonwit, Stuart E., Electronics Engineer, RCA Victor Division. Mail: 12910 Flack St., Silver Spring, Md. (A)

Boomer, R. R., Secretary-Treasurer, Theatre Equipment & Supply Manufacturers Association, Inc. Mail: 4626 Melbourne, Los Angeles 27. (A)

Boon, Joseph L., Assistant Superintendent, Development Dept., Eastman Kodak Co., 333 State St., Rochester 4, N.Y. (A)

Booth, J. H., Executive Vice-President, Polaroid Corp. Mail: 72 Fletcher Rd., Belmont 78, Mass. (A)

Booth, John H. L., Univ. So. Calif. Mail: 1244 1/2 Leighton St., Los Angeles 37. (S)

Boots, Paul K., SRT-TV Studios. Mail: 329 Pittsburgh Cir., Ellwood City, Pa. (S)

Borberg, Willy, General Precision Laboratory Inc. Mail: 11 Lawrence Dr., North White Plains, N.Y. (A)

Bordwell, Charles E., Motion-Picture Producer, John Sutherland Productions, Inc., 201 North Occidental Blvd., Los Angeles 26. (M)

Borgeson, Lawrence G., Manager, Technical Field Administration, RCA Service Co., Inc. Mail: 527 Mt. Vernon Ave., Haddonfield, N.J. (A)

Borras, Dr. A. R. D., #1, Collegeville, Pa. (A)

Borschell, E. J., Sound Engineer, Wayne Fellows Prods., Inc. Mail: 2064 Watsonia Ter., Hollywood 28. (A)

Boschart, Robert F., Project Engineer, Hillyer Instrument Co. Mail: 19 Curtiss Pl., Maplewood, N.J. (A)

Bostwick, James W., Manager, Motion-Picture and Slide Film, General Motors Photographic, B-120 G M Bldg., Detroit 2, Mich. (M)

Boswell, George Clifton, Sound and Projection Engineer, "Castella Lodge," Post Office Castella, Via Healesville, Victoria, Australia. (A)

Boucek, Jaroslav, Professor of Motion-Picture Technique, Academy of Motion Picture Arts. Mail: Malinovského 221, Uherské Hradiště, Czechoslovakia. (A)

Boucheron, Pierre H., Jr., Development Engineer, General Electric Co. Mail: R.F.D., North Syracuse, N.Y. (A)

Boudouris, Al., 1206 Cherry St., Toledo, Ohio. (M)

Bougere, Mac B., Radio Corporation of America. Mail: 125 Norwood Ter., Holyoke, Mass. (A)

Bourne, Clifford J. R., Cinematographer and Laboratory Control, Shelly Films, Ltd. Mail: 43-12 St., New Toronto, Ontario, Canada. (A)

Bouzenburg, Athans, Sound Engineer, RCA Victor Div. Mail: Box 551, Camden 1, N.J. (A)

Bowder, James I., Cinematographer, Hughes Tool Co. Aircraft Div. Mail: 7422 S. Harvard Blvd., Los Angeles 47. (A)

Bowditch, Fred T., Associate Director, Research Laboratories, National Carbon Div., Box 6087, Cleveland 1, Ohio. (F)

Bowen, David, Editor, U.S. Naval Ordnance Test Station. Mail: 5613 1/2 N. Huntington Dr., Los Angeles 32. (A)

Bower, Wilford W., Motion-Picture Film Consultant, W. J. German, Inc., John St., Fort Lee, N.J. (A)

Bowling, Henry S., Technical Director, Radio and Television Commission of the Southern Baptist Convention, 1585 Ponce De Leon Ave., N.E., Atlanta, Ga. (M)

Bowman, Lester H., Director of Technical Operations, CBS-KNX-KNXT, Columbia Broadcasting System, Inc., #121 Sunset Blvd., Hollywood 28. (M)

Boyd, Alan, Film Editor, Affiliated Film Producers. Mail: 540 Audubon Ave., New York 33. (A)

Boyd, A. Kent, % Sherman Fairchild & Associates, Rm. 4628, 30 Rockefeller Plaza, New York 20. (A)

Boyd, Alon, Owner-Manager, Alon Boyd Theater Equipment. Mail: Box 362, Shreveport 72, La. (A)

Boyd, James M., Owner, J. M. Boyd Co., 2032 S. Vermont Ave., Los Angeles 7. (A)

Boyer, James Barnes, Patent Counsel, General Precision Equipment Corp., 92 Gold St., New York 7. (A)

Boyer, Jules, Mechanical Engineer, Reeves Instru-

ments, Inc., 81-49-168 St., Jamaica, L.I., N.Y. (A)

Boyer, M. Richard, Anken Chemical & Film Co., Newton, N.J. (F)

Boyers, John S., President, Magnecord, Inc., 225 W. Ohio St., Chicago 10. (A)

Boylan, Edward M., Chemical Analyst, Eastman Kodak Co. Mail: 46 Edgewater La., Rochester 17, N.Y. (A)

Boyle, Charles P., Cameraman, Universal Studios. Mail: 12628 Otsego St., North Hollywood, Calif. (M)

Boyle, John W., Director of Photography. Mail: 139 1/2 Doheny Dr., Los Angeles 48. (F)

Brace, F. Richard, Engineering Consultant, 158-18 Ave., San Francisco 21, Calif. (A)

Brackett, Frank P., Jr., Assistant Technical Director, Technicolor Motion Picture Corp. Mail: 11044 Kling St., North Hollywood, Calif. (M)

Brackett, Harold E., Cinematographer. Mail: 280 West End Ave., New York 22. (A)

Bradbury, H. D., Manager of Film Recording Sales, RCA Victor Div., 411 Fifth Ave., New York 16. (F)

Braden, John, Engineer, Pako Corp. Mail: Box 310, Minneapolis, Minn. (A)

Bradford, Arthur J., Wilding Picture Productions, Inc. Mail: 6325 Legett Ave., Chicago. (F)

Bradford, James J., 1302 Broadway, Burbank, Calif. (M)

Bradford, Norman, 41-07 Case St., Elmhurst 73, L.I., N.Y. (A)

Bradish, Albert S., Vice-President in Charge of Production, Atlas Film Corp. Mail: 1535 Bonnie Brae, River Forest, Ill. (M)

Bradley, John P., Univ. So. Calif. Mail: 4218 Latona Ave., Los Angeles. (S)

Bradshaw, Clive H., Laboratory Superintendent, Reid H. Ray Film Industries, Inc. Mail: 4116 Sheridan Ave., S., Minneapolis 10, Minn. (A)

Bradshaw, D. Yancey, Director, Radio and Television Operations, Young & Rubicam, Inc., 285 Madison Ave., New York. (M)

Braganza, Marshall, Cinematographer and Electrical Engineer, Filmistan, Ltd. Mail: Dayabhai Bldg., Chavton Rd., Malad, Bombay, India. (A)

Bragg, Herbert E., Assistant Director of Research, Twentieth Century-Fox Film Corp. Mail: % The Lambs, 130 W. 44 St., New York 18. (F)

Brahm, Jack C., Jr., Process Laboratory Technician, Eastman Kodak Co. Mail: 269 Albemarle St., Rochester 13, N.Y. (M)

Brake, Lonnie E., Audio-Visual Aids Technician, Sound Technician, Milwaukee Vocational School. Mail: 2443 N. Second St., Milwaukee 12, Wis. (A)

Branch, Ray, Secretary-Treasurer, Manager, Hastings Strand Theater, Inc., 213 W. State St., Hastings, Mich. (A)

Brandon, Hugo, Univ. So. Calif. Mail: 8000 Honey Dr., Hollywood 46. (S)

Brandma, Walter C., Chemical Engineer, Supervisor, Photo Products Dept., E. I. du Pont de Nemours & Co., Parlin, N.J. (M)

Brandt, Richard Paul, Vice-President, Trans-Lux Theaters Corp., 1270 Sixth Ave., New York. (A)

Brandt, Robert J., Owner, Hollywood Scene Dock & Prop Shop. Mail: 6580 Santa Monica Blvd., Los Angeles 38. (M)

Bransby, John, Motion-Picture Producer, John Bransby Productions. Mail: Dudley Rd., Wilton, Conn. (M)

Bras, Rene, President, Science Pictures, Inc., 5 E. 57 St., New York. (M)

Brasse, G. S., Photographer, Ministry of Supply. Mail: 61 Llanmiloe Pendine, Carmar, South Wales, England. (M)

Brauer, Howard H., Chief Electronics Engineer, Bell & Howell Co. Mail: 7326 Ridge Ave., Chicago 45. (M)

Braut, Andre R., President, Optomechanisms, Inc. Mail: 58 Whalenec Rd., Merrick, L.I., N.Y. (M)

Braun, Theodore J., Motion-Picture Engineer, Motion-Picture Printing and Developing Equipment, U.S. Naval Photographic Center. Mail: 4301 Fourth St., S.E., Apt. 2, Washington 20, D.C. (M)

Braun, Warren L., Technical Director, Stations WSIR, WJMA and WSVA. Mail: 555 Long Ave., Harrisonburg, Va. (M)

Bra - Buc

- Braunstein, Simeon**, Director, Photographic Section, Engineering Research Div., New York University. Mail: 2666 Valentine Ave., New York 58. (M)
- Braverman, Isadore B.**, Film Editor, Production Manager, Lux-Brill Productions. Mail: 1970 E. 18 St., Brooklyn 29, N.Y. (A)
- Bray, Frederic L.**, Engineer, Du-Art Film Laboratories, Inc. Mail: 353 Pin Oak La., Westbury, L.I., N.Y. (A)
- Brecher, Walter**, Motion Picture Theater Supervisor, Leo Brecher Theatres, 595 Madison Ave., New York 22. (A)
- Bredahnyder, Vitold**, Cameraman, Anderson Elevator Co. Mail: 812 N. Monroe St., Monroe, Mich. (M)
- Breeden, John P., Jr.**, Research Analyst, Visual Media Department, Ford Motor Co., 3000 Schaefer Rd., Dearborn, Mich. (A)
- Breitenstein, Sam**, Plant Superintendent, Mecca Film Laboratories, 630 Ninth Ave., New York 19. (M)
- Bremer, Frank V.**, Vice-President, Bremer Broadcasting Corp., Stations WAAT, WATV. Mail: 1020 Broad St., Newark 2, N.J. (M)
- Brenkert, Carl, Sr.**, 1147 Hillside Rd., Birmingham, Mich. (F)
- Brennan, William G.**, Supervisor, Eastern Laboratory Operations, Columbia Pictures Corp. Mail: 940 Jaques Ave., Rahway, N.J. (M)
- Brester, Walter A.**, Supervisor of Engineers, WTOP, Inc. Mail: 4825-16 St., N.E., Washington, D.C. (A)
- Brethauer, Fred L.**, Vice-President, Photoart Visual Service, Mail: Box 122-A, Post Rd., Dist. 763, Milwaukee 14, Wis. (M)
- Brets, Rudy**, Television Consultant, Park Trail, Croton-on-Hudson, N.Y. (A)
- Brewer, W. Lyle**, Supervisor, Physical Standards and Services Section, Color Technology Div., Eastman Kodak Co. Mail: 275 Sagamore Dr., Rochester 17, N.Y. (A)
- Brewster, C. J.**, Supervisor, Fox Wisconsin Amusement Corp., 1324 W. Wisconsin Ave., Milwaukee, Wis. (A)
- Brewster, J. R.**, Vice-President for Production, Young America Films, Inc., 18 E. 41 St., New York 17. (A)
- Brez, Adolph E.**, Manager, Fresno Camera Exchange, 2037 Merced St., Fresno 21, Calif. (M)
- Brichta, C. Jindrick**, Prague VIII, Rokoska 1353, NA UBOCI 4, Czechoslovakia. (A)
- Brigandi, P. E.**, General Manager, Ryder Sound Services, Inc. Mail: 3351 Oakdell Rd., Studio City, Calif. (F)
- Brigham, James H.**, 949 N. Hobart Blvd., Hollywood 27. (M)
- Bright, S/Sgt. Wesley, Jr.**, Senior Motion-Picture Specialist, U.S. Air Force. Mail: 813 S. Sixth St., Louisville, Ky. (A)
- Brislin, S. K., Sr.**, Sound Engineer, Cine-Sound Co., Box 1785, Portland, Ore. (M)
- Bristol, Christopher**, Univ. So. Calif. Mail: 1184 W. 39 St., Los Angeles 37. (S)
- Brix, John W.**, Film Editor, Sarra, Inc. Mail: 5449 Henderson St., Chicago. (A)
- Broderen, Gerald B.**, Assistant Laboratory Superintendent, Hollywood Film Enterprises, Inc. Mail: 10402 Tia St., North Hollywood, Calif. (M)
- Brodock, Frank J.**, General Manager, Reela Films. Mail: 721 N.E. 25 St., Miami, Fla. (A)
- Brokaw, Edgar Lloyd, Jr.**, Lecturer, University of California. Mail: 129 S. Oakhurst Dr., Beverly Hills, Calif. (A)
- Brooke, Ned E.**, Film Director, WSAZ-TV, 201 Ninth St., Huntington, W.Va. (A)
- Brooks, Thor L.**, Television Director, Telemount Mutual Productions. Mail: 4639 Sunnyslope Ave., Sherman Oaks, Calif. (A)
- Brooks, Walter H.**, Editor, Managers' Round Table, Motion Picture Herald, 1270 Sixth Ave., New York. (A)
- Brooks, William N.**, Executive Vice-President in Charge of Production, McGeary-Smith Laboratory. Mail: 2K Northway, Greenbelt, Md. (A)
- Brossok, William C.**, Engineering Supervisor, Westrex Corp. Mail: 100 Beach St., Staten Island 4, N.Y. (A)
- Brown, Myron L.**, Producer. Mail: 260 W. 71 St., New York 23. (A)
- Brown, Albert N.**, 1265 N. Crescent Heights Blvd., Los Angeles 46. (A)
- Brown, Alfred**, Branch Manager, G. B. Kalee, Ltd. Mail: Ellenside, Ireby, Carlisle, Cumberland, England. (A)
- Brown, Fordyce M.**, Physicist, Kenyon Instrument Co., 1345 New York Ave., Huntington Station, N.Y. (M)
- Brown, Franklyn E.**, Electronic Technologist, Martindell, Horne & Co., Inc., Box 749, Prescott, Ariz. (A)
- Brown, Freeman H.**, Director, Photo Laboratory, The University of Wisconsin. Mail: 1204 W. Johnson St., Madison 6, Wis. (A)
- Brown, Ilo M.**, Chief Engineer, The Ballantyne Co. Mail: 4429 Sprague St., Omaha, Nebr. (M)
- Brown, J. Calvin**, Attorney, 704 S. Spring St., Los Angeles 14. (M)
- Brown, Lloyd E.**, Motion-Picture Equipment Serviceman, Paillard Products, Inc. Mail: 43 Maple Ave., Little Silver, N.J. (M)
- Brown, Lyle O.**, Chemical Engineer, Eastman Kodak Co., 1712 S. Prairie Ave., Chicago. (M)
- Brown, Morris E.**, Supervisor, Design Engineer, Eastman Kodak Co. Mail: 198 S. Main St., Fairport, N.Y. (M)
- Brown, Robert A.**, Physicist, Remington Arms Co., Inc., Physics Section, Bridgeport 2, Conn. (A)
- Brown, Sam E.**, Assistant Executive Director, Academy of Motion Picture Arts and Sciences. Mail: 177 S. Citrus Ave., Los Angeles 36. (M)
- Brown, S. K.**, P.O. Box 132, Pamplio, S.C. (A)
- Brown, Walter R. J.**, Research Physicist, Eastman Kodak Co., Research Laboratories, Rochester, N.Y. (M)
- Brown, W. M.**, Film Technician, Precision Film Laboratory. Mail: 7 Jane St., New York 14. (A)
- Browne, E. A.**, Audio Engineer, 44 Clement Ave., West Roxbury, Mass. (A)
- Browne, Robert A.**, Univ. So. Calif. Mail: 836 W. 41 St., Los Angeles 37. (S)
- Browning, Irving**, President, The Camera Mart Inc. Mail: 1845 Broadway, New York 23. (A)
- Brubaker, James E.**, Owner, James E. Brubaker Instrument Specialties, 2315 Waverly Pl., Waukegan, Ill. (A)
- Bruch, Alfred E.**, Capital Film Laboratories, Inc. Mail: 5225 Farrington Rd., Westmoreland Hills, Washington 16, D.C. (A)
- Brueckner, Hubert U.**, Manager, Optical Dept., Revere Camera Co. Mail: 217 W. Hickory Rd., Lombard, Ill. (M)
- Brueggemann, Harry Paul**, Technical Director, Color Corporation of America. Mail: 260 S. Hollywood Ave., Pasadena 5, Calif. (M)
- Brusoke, George A.**, Designer, Scientific Instruments. Mail: Oakland Rd., Rt. 6, Box 215, Wayzata, Minn. (A)
- Brun, Joseph**, Motion-Picture Cameraman, Louis De Rochemont Association. Mail: 99-05-63 Dr., Forest Hills, L.I., N.Y. (M)
- Brunswick, Lawrence F.**, Optical Engineer, Colorvision, Inc. Mail: 11190 Valley Spring Pl., North Hollywood, Calif. (M)
- Brush, John M.**, Senior Electronic Engineer, Allen B. Du Mont Laboratories, Inc. Mail: 35 Belmont Ave., Clifton, N.J. (M)
- Bryant, Harry L.**, Recording Engineer, Radio Recorders. Mail: 4350 Chevy Chase Dr., La Canada, Calif. (M)
- Bryant, William E.**, Television Engineer, National Broadcasting Co., Sunset & Vine, Hollywood 28, Calif. (A)
- Bub, George L.**, Manager, Army and Air Force Motion Picture Service, Engineering Depot Bldg. 207C, 4300 Goodfellow Blvd., St. Louis 20, Mo. (M)
- Buchanan, Robert A.**, Head, Photographic Dept., U.S. Steel Research Laboratory. Mail: 217 Harvard Rd., Linden, N.J. (M)
- Bucher, Ralph E.**, Civil Service, Naval Ordnance Test Station, Michelson Laboratory. Mail: Box 456, NOTS China Lake, Calif. (A)
- Buck, Peter J.**, Production Engineering Manager, Westrex Corp. Mail: 180 Prospect St., East Orange, N.J. (A)
- Buck, Willard E.**, Instrumentation Consultant. Mail: 1313 Seventh St., Boulder, Colo. (A)
- Buckley, Robert G.**, Assistant Process Supervisor, Technicolor Motion Picture Corp. Mail: 5649 Costello Ave., Van Nuys, Calif. (A)

Buc-Cal

- Buckner, W. C.**, Vice-President and Chief Engineer, NECO, Inc. Mail: 12132 Herbert St., Culver City, Calif. (M)
- Bucknum, Gilbert H.**, Account Executive, Arthur G. Rippey and Co., 530 First National Bank Bldg., Denver 2, Colo. (A)
- Bucky, Peter A.**, President, Tell-A-Turn Corp., International Medical Research Corp. Mail: 60 E. 42 St., New York, 17. (A)
- Budd, E. R.**, Assistant Manager, B. F. Shearer Co., 1904 S. Vermont Ave., Los Angeles. (A)
- Budden, P. H.**, General Manager, Commonwealth Film Laboratories Pty., Ltd., Wilton and Belvoir, Sydney, N.S.W., Australia. (M)
- Buensod, Alfred C.**, President, Buensod-Stacey, Inc., 60 E. 42 St., New York 17. (M)
- Buescher, Robert E.**, Contact Engineer, Radio Corporation of America. Mail: 780 Bronx River Rd., Bronxville, N.Y. (A)
- Buffinger, William G.**, Sound Engineer, Universal-International Studios. Mail: 309 N. Alpine Dr., Beverly Hills, Calif. (A)
- Bullington, Sidney Charles**, Field Engineer, RCA Service Co. Mail: 1367 S. Cooper St., Memphis, Tenn. (A)
- Bullock, Edward A.**, Engineer, Technical Service, Inc., 30885 W. Five Mile Rd., Livonia, Mich. (M)
- Bullock, G. R.**, Managing Director, G. R. Bullock Co. Mail: Box 6675, Cleveland, Ohio. (M)
- Bunce, Carl A.**, District Supervisor, RCA Service Co. Mail: 812 Oxford Dr., Marion, Ind. (A)
- Bunches, Samuel H.**, Treasurer, Vacuumate Corp., 446 W. 43 St., New York 18. (M)
- Bunting, Eugene N.**, Vice-President, Bay State Film Productions, Inc., Box 129, Springfield, Mass. (M)
- Burchett, C. W.**, Consulting Engineer, 70 Eddy St., San Francisco, Calif. (M)
- Burgess, George**, Sound Supervisor, Alliance Film Studios Ltd. Mail: Flat 6, 72 Notting Hill Gate, London, W. 11, England. (A)
- Burgoyne, Charles L.**, Radio and Television Engineer, Station WHDH. Mail: 213 Beach St., Wollaston 70, Mass. (M)
- Burks, John E.**, Technical Director, Paul J. Fennell Co. Mail: 4720 Brewster Dr., Tarzana, Calif. (A)
- Burleson, John E.**, Photographic Liaison Officer, Bureau of Naval Personnel, Navy Department. Mail: 226 North Park Dr., Arlington 3, Va. (A)
- Burleyson, Garth**, Recordist, U.S. Naval Photographic Center. Mail: 401 Circle Ave., Takoma Park 12, Md. (A)
- Burnap, Robert S.**, RCA Radiotron Co., Inc., 415 S. Fifth St., Harrison, N.J. (F)
- Burnett, Hal J.**, Photographer, U.S. Army. Mail: 518 McDougough St., Brooklyn 33, N.Y. (A)
- Burnett, J. C.**, President, Burnett-Timken Research Laboratory, Alpine, N.J. (F)
- Burns, Gavin A.**, Re-recording Supervisor, Sound Dept., Metro-Goldwyn-Mayer Studios, Culver City, Calif. (A)
- Burns, Jack**, President, Treasurer, Jack Burns, Inc., 3651 S. La Brea, Los Angeles 16. (M)
- Burns, Robert E.**, Film Consultant, W. J. German, Inc. Mail: 2340 Linwood Ave., Fort Lee, N.J. (A)
- Burns, Robert F.**, General Manager, Houston Color Film Laboratories, Inc. 4551 Nagle, North Hollywood, Calif. (M)
- Burns, Robert F.**, Director, Sound Dept., Balaban and Katz Great States Theaters. Mail: 3034 Leland Ave., Chicago 25. (M)
- Burns, Selom F.**, President, Modern Theater Supply, Inc. Mail: 2283 Viewmont Way, Seattle 99, Wash. (A)
- Burr, R. Page**, Senior Engineer, Research Div., Hazeltine Corp., 58-25 Little Neck Pkwy., Little Neck, L.I., N.Y. (A)
- Burrell, John E.**, Television Engineering Supervisor, National Broadcasting Co. Mail: 11602 Hartsook St., North Hollywood, Calif. (A)
- Burris, Edward E.**, U.S. Army. Mail: 901 North Union, Independence, Mo. (A)
- Burroughs, Gordon B.**, Head, Electronic Systems Dept., Olympic Development Co. Mail: Corrigan Ln., Greenwich, Conn. (A)
- Burson, H. E., Jr.**, Motion-Picture Specialist, Hughes Aircraft Co. Mail: 3347 Canfield Ave., Los Angeles 34. (A)
- Burtis, Eric F.**, Director, Sixth Army Film Library Services, U.S. Army Signal Corps., Signal Section, Headquarters Sixth Army, Presidio, San Francisco, Calif. (A)
- Burton, Don**, Radio and Television Station Manager, Tri-City Radio Corp., P.O. Box 271, Muncie, Ind. (M)
- Burton, John W.**, Motion-Picture Photographer, Repairman, U.S. Navy, N.A.M.C. Staff Supply, U.S. Naval Base, Philadelphia 12, Pa. (A)
- Burton, Walter A.**, Assistant Merchandising Manager, Minneapolis-Honeywell Regulator Co., Minneapolis 8, Minn. (M)
- Bury, John L., Jr.**, 12606 Vose St., North Hollywood, Calif. (A)
- Busby, Edward B.**, President, General Film Laboratory, Inc., 66 Sibley St., Detroit 1, Mich. (A)
- Busch, Herman**, Projectionist, Paramount Film Distributing Corp., 1306 S. Michigan Ave., Chicago 5. (A)
- Busch, Leo**, Berlin-Steglitz, Birkbusch Str. 32, Berlin-Steglitz, Germany. (M)
- Buscher, Chris P., Jr.**, Am. TV Inst. Mail: 937 Clarence Ave., Oak Park, Ill. (S)
- Bushnell, John M., Jr.**, Chief Engineer, Radio Station KVOO, Southwestern Sales Corp., Phil-tower Bldg., Tulsa, Okla. (A)
- Bushnell, Russell S.**, Project Engineer, U.S. Navy Special Devices Center, Port Washington. Mail: 42 Riverside Dr., New York 24. (A)
- Bushong, R. Merrill**, National Carbon Co., Inc., Fostoria, Ohio. (M)
- Busler, Oakley E.**, Box 375, Tampa, Fla. (M)
- Bussell, Elmer J.**, Motion-Picture Film Technician, Metro-Goldwyn-Mayer Studios. Mail: 1363 N. Doheny Dr., Los Angeles 46. (M)
- Butler, Elliott H.**, City College Film Inst. Mail: 470 Audubon Ave., New York 33. (S)
- Butler, John W.**, Executive, Signal Corps Pictorial Center. Mail: 11 W. Eighth St., New York 11. (M)
- Butler, Robert J.**, Photographer, 829½ N. Tenth St., Richmond, Ind. (A)
- Butt, Charles N.**, Audio-Visual Coordinator, Occidental College. Mail: 5231 Monte Bonito Dr., Los Angeles 41. (A)
- Buxbaum, Morton L.**, 357 Milford St., Brooklyn 8, N.Y. (A)
- Buxton, Allan R.**, Workshop Manager, H.T.S. Machine Works. Mail: Payne St., Indooroopilly, S.W. 2, Brisbane, Australia. (A)
- Byars, Taylor**, Motion-Picture Cameraman, Technical Director, Five Star Productions. Mail: 623 N. Lamer St., Burbank, Calif. (M)
- Byers, Charles A.**, Motion-Picture Producer and Cameraman, 2251 Densmore Dr., Toledo 6, Ohio. (M)
- Byrd, John F.**, Radio Engineer, RCA Victor Division. Mail: West End Ave., Box 171, Ashland, N.J. (M)
- Byrne, John P.**, Motion-Picture Sensitometrist, Signal Corps Pictorial Center. Mail: 41-15-48 St., Long Island City 4, N.Y. (M)
- Byrnes, Stan**, Production Assistant, Louis G. Cowan, Inc. Mail: 901 Walton Ave., New York 52. (A)
- Byron, Donald S.**, 430 Windermere Blvd., Buffalo 23, N.Y. (A)
- Cahill, Don**, Producer-Photographer. Mail: 415 S. 20 Ave., Maywood, Ill. (A)
- Cahill, Frank E., Jr.**, Director of Sound and Projection, Warner Brothers Pictures, Inc., 321 W. 44 St., New York 18. (F)
- Cahoon, Roy D.**, Prairie Regional Engineer, Canadian Broadcasting Corp. Mail: 143 Wildwood Park, Winnipeg, Manitoba, Canada. (M)
- Cain, Donald G.**, Univ. Minnesota. Mail: 4948 Russell Ave. S., Minneapolis 10, Minn. (S)
- Calderon, Rafael F.**, General Manager, International Amusement. Mail: 503 S. El Paso St., Box 12, El Paso, Tex. (A)
- Calderon, Ruben A.**, Owner, Azteca Films, Inc., 1743 S. Vermont Ave., Los Angeles. (A)
- Caldwell, Philip G.**, ABC Television Center, Hollywood 27. (M)
- Caldwell, S. W.**, President, S. W. Caldwell, Ltd., The Caldwell Bldg., 447 Jarvis St., Toronto 6, Ontario, Canada. (A)
- Calhoun, John M.**, Chemist, Manufacturing Experiments Div., Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (A)

Cal - Cha

- Callahan, Harley**, Motion-Picture Film Technician, Color Stock Library, 7934 Santa Monica Blvd., Los Angeles. (A)
- Callen, Robert J.**, Audio Engineer, Glen Glenn Sound Co. Mail: 1641 N. Normandie, Apt. 22, Los Angeles 27. (M)
- Callini, Joseph**, Chief, Laboratory, Studio Gabal. Mail: 75 Rue Ibrahim Pacha, Cairo 75, Egypt. (A)
- Calvin, Forrest C.**, President, The Calvin Co., 1105 Truman Rd., Kansas City 6, Mo. (M)
- Cambi, Enzo**, Consulting Engineer, Cinecittà Studios; Lecturer, National Research Council (Italy) and Leghorn Naval Academy. Mail: Via Giovanni Antonelli 3, Rome, Italy. (A)
- Cameron, Donald F.**, Television Engineer, WSPD-TV, Storer Broadcasting Co. Mail: 1619 Milburn Ave., Toledo 6, Ohio. (A)
- Cameron, James R.**, Box 7011, Coral Gables, Fla. (F)
- Cameron, James R., Jr.**, Projectionist, Tropical Drive-In Theater. Mail: 7400 S.W. 19 Street Rd., Miami, Fla. (A)
- Cameron, Kenneth A.**, Director, Anvil Films, Ltd.; Sound Supervisor, Crown Film Unit, Pinewood Studios, Iver Heath, Buckinghamshire, England. (M)
- Camp, Alexander D.**, Motion-Picture Section Supervisor, Mydro-Electric Power, Commission of Ontario. Mail: 36 Queens Ave., Mimico, Toronto, Ontario, Canada. (M)
- Campbell, James W.**, Production Manager, Associated Screen News, Ltd. Mail: 127 Lizard Ave., Town of Mount Royal, Montreal 16, Que., Canada. (A)
- Campbell, John A., Jr.**, Vice-President, Jam Handy Organization. Mail: 14394 Penrod St., Detroit 23, Mich. (A)
- Camras, Marvin**, Senior Physicist, Armour Research Foundation. Mail: 418 S. Hamlin Ave., Chicago 24. (A)
- Canady, Don E.**, Motion Picture and Television Equipment. Mail: Lunn Rd., Strongsville, Ohio. (M)
- Canavan, Thomas J.**, Supervisor, Sound and Projection, St. Louis Amusement Co. Mail: 6734 Clayton Ave., St. Louis 10, Mo. (A)
- Cane, Albert**, Chemical Engineer, Technicolor Motion Picture Corp. Mail: 856 S. Normandie Ave., Los Angeles 5. (A)
- Cannan, William A.**, 262 North Drive, Rochester 12, N.Y. (A)
- Cantor, O. Edward**, Laboratory Superintendent, Guffanti Film Laboratories. Mail: 320 Herick Ave., Teaneck, N.J. (M)
- Cantrell, Walter A.**, Chief Projectionist, Futurist Cinema, Lime St., Liverpool, Lancs, England. (A)
- Capano, Dominick J.**, Stock Manager, S.O.S. Cinema Supply Corp. Mail: 94 Knox Pl., Staten Island 14, N.Y. (M)
- Caparros, Ernest**, Cameraman, Owner, Caparros Studio. Mail: 405 E. 54 St., New York. (M)
- Capataff, John G.**, Research Laboratory, Eastman Kodak Co., Kodak Park, Rochester 4, N.Y. (F)
- Carbajal, Jose Carlos**, Civil Engineer, Cameraman, Mexican Studios, Juan Sánchez Azcona #423, Colonia Narvarte, Mexico, D.F., Mexico. (A)
- Carey, Leslie I.**, Director of Sound, Universal Pictures Corp. Mail: 4105 Allott Ave., Sherman Oaks, Calif. (M)
- Carl, William J.**, Industrial Field Engineering and Sales, Phico Corp. Mail: 4703 Rodeo La., Los Angeles 16. (M)
- Carleton, Charles H.**, Owner, C. H. Carleton Color Laboratories. Mail: 7759 Arcola Ave., Sun Valley, Calif. (M)
- Carlisle, Kenneth S.**, Projectionist, Orpheum Theater. Mail: 936 Gladstone, Sheridan, Wyo. (A)
- Carlo, Michael A.**, Assistant Cameraman, Encyclopedia Britannica Films, Inc. Mail: 4926 W. Cuyler Ave., Chicago 41. (A)
- Carlson, Adolphe E.**, Plant Manager, Technicolor Motion Picture Corp. Mail: 2004 W. Mountain St., Glendale 1, Calif. (A)
- Carlson, Arvid W.**, Cameraman and Editor, Douglas Productions. Mail: 213 W. Fremont St., Arlington Heights, Ill. (A)
- Carlson, Maj. Bertil**, AMF (Forenigen Armé-Marine-Och Flygfilm), Riddargatan 23B, Stockholm, Sweden. (A)
- Carlson, Bertil I.**, Film Producer, Suburbia Film of Fort Lee, 1650 John St., Fort Lee, N.J. (A)
- Carlson, Elis F.**, Vice-President, Chief Engineer, Oscar F. Carlson Co. Mail: 2600 Irving Park Rd., Chicago 18. (A)
- Carlson, F. E.**, Engineering Dept., General Electric Co., Nela Park, Cleveland 12, Ohio. (F)
- Carlson, George**, Television Supervisor, KSTP-TV, Inc., St. Paul, Minn. (M)
- Carlson, Kenneth**, Carlson's T-V Films, 2231 N. Naomi, Burbank, Calif. (A)
- Carpenter, Arthur W.**, Head, X-Ray & Radiation Dept., Army Medical Research Lab., Fort Knox, Ky. (A)
- Carpenter, Charles W.**, Manager, New York Office, Technicolor Motion Picture Corp., 30 Rockefeller Plaza, New York 20. (A)
- Carpenter, Ernest S.**, Escar Motion Picture Service, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. (M)
- Carreau, Gerald**, Mechanical Engineer, Columbia Broadcasting System. Mail: 285 Avenue C., New York 9. (M)
- Carrington, G. L.**, President, Altec Service Corp., and Altec Lansing Corp. Mail: 1126 Glendon Ave., Los Angeles 24. (F)
- Carrington, H. K.**, Producer, Nationwide Pictures. Mail: Melba Theatre Bldg., Dallas, Tex. (A)
- Carroll, John S.**, 1 Montague Ter., Brooklyn 2, N.Y. (A)
- Carrol, Reginald**, Sensitometry Foreman, Consolidated Film Industries, Inc. Mail: 4183 Fair Ave., N. Hollywood. (A)
- Cart, William L.**, Projectionist, United Paramount, Tenarken Div. Mail: 1213 W. Fourth St., Owensboro, Ky. (A)
- Carter, Bryan**, Chief Electrician, Universal Pictures Co., Universal City, Calif. (M)
- Carter, C. C.**, Filmcraft Laboratories, 35 Missenden Rd., Camperdown, N.S.W., Australia. (M)
- Carter, Summers T.**, Transmitter Supervisor, Station KTTV. Mail: 6855 Castello Ave., Van Nuys, Calif. (A)
- Carter, William H., Jr.**, President, Electro-Mechanical Development Co. Mail: 2246 Del Monte Dr., Houston 19, Tex. (M)
- Cartwright, C. Hawley**, Physicist, Corning Glass Works, Corning, N.Y. (M)
- Carver, E. K.**, Technical Assistant to General Manager of Kodak Park, Eastman Kodak Co., Kodak Park, Rochester 4, N.Y. (F)
- Case, John T.**, Studio Mechanic. Mail: 1726 Linden St., Des Plaines, Ill. (A)
- Cass, Lewis S.**, Motion-Picture Cameraman, Teleneus Productions. Mail: 240 W. 98 St., New York 25. (A)
- Castagnaro, Dominick**, Development Engineer, National Broadcasting Co. Mail: 1661 85 St., Brooklyn 14, N.Y. (A)
- Castle, Clemens X.**, Staff Engineer, Storer Broadcasting Co. Mail: 1740 Northeast 137 Ter., North Miami, Fla. (M)
- Castle, Walter H.**, Director of Photography, Twentieth Century-Fox. Mail: 2235 25 St., Santa Monica, Calif. (A)
- Catalano, Thomas, Jr.**, N.Y. Univ. Mail: 1427 Second Ave., New York 21. (S)
- Cavelli, Daniel D.**, Motion-Picture Cameraman. Mail: 753 Montgomery St., Jersey City 6, N.J. (A)
- Cearley, Lewis E., Jr.**, Co-owner, Audio Visual Arts, 517 Pennsylvania Ave., Ft. Worth 4, Tex. (M)
- Cecarini, Olindo O.**, Consulting Engineer, Metro-Goldwyn-Mayer Studios, Culver City, Calif. (M)
- Cedrone, Nicholas J.**, Mechanical Engineer, Artisan Metal Products, Inc., 73 Pond St., Waltham 54, Mass. (A)
- Celestin, W. E.**, 45 W. 45 St., New York 19. (M)
- Chadwick, Melvin W.**, Projection Sound Engineer, Metro-Goldwyn-Mayer Studios, Culver City, Calif. (A)
- Chaffee, William H.**, President, Model Builders, Inc., 5300 W. 63 St., Chicago 38. (M)
- Challenger, Ansel**, Associate Professor, Electrical Engineering, University of Oklahoma. Mail: 417 E. Duffy St., Norman, Okla. (A)
- Chamberlain, Gifford S.**, Assistant to Director of Studio Relations, Technicolor Motion Picture Corp., 6311 Romaine St., Hollywood 38. (A)
- Chamberlin, Merle H.**, Chief Projectionist, Metro-Goldwyn-Mayer Studios, 10202 Washington Blvd., Culver City, Calif. (F)
- Chambers, Gordon A.**, Motion Picture Film Dept.,

- Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (F)
- Chambers, I. M.**, Transmission Engineer, Paramount Pictures, Inc. Mail: 8523 Trouville Ave., Playa Del Rey, Calif. (A)
- Chambers, Joseph A.**, % Motorola Research Laboratories, Phoenix, Ariz. (M)
- Chambers, Maude L.**, Producer, TV Art Programs. Mail: 1901 Jackson St., Amarillo, Tex. (M)
- Chandler, Jasper S.**, Research Engineer, Eastman Kodak Co. Bldg. 39, Kodak Park, Rochester 4, N.Y. (M)
- Chapman, A. B.**, Communications Engineering Co. Mail: 4135 Grassmere Ln., Dallas 5, Tex. (A)
- Chapman, Christopher M.**, Film Producer. Mail: 293 Roxborough St., E., Toronto, Ontario, Canada. (A)
- Chapman, J. P. J.**, U.K. Representative, Ganz & Co., Zurich; Motion Picture Engineer and Producer of Substandard Films, Gatesgarth 89, Canford Cliffs Rd., Bournemouth, England. (M)
- Charles, William J.**, Chief Engineer, Sound and Projection Dept., Warner Brothers Circuit Management Corp., 1028 Market St., Philadelphia 5, Pa. (A)
- Chase, Leo W.**, Technician, Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38. (M)
- Chase, Richard Alan**, Feature Booker, NBC-TV. Mail: 300 Westport Rd., Norwalk, Conn. (A)
- Chase, Robert H.**, Film Production Supervisor, N. W. Ayer & Son, Inc., 30 Rockefeller Plaza, New York 20. (A)
- Chatterjee, Sunilkumar**, Univ. Calif. L.A. Mail: 4240 1/2 Third Ave., Los Angeles 8. (S)
- Chattopadhyaya, Ramakrishna**, Managing Director, Ramnord Research Laboratories, Ltd., 50 Elphinstone Rd., Bombay, India. (A)
- Chauvin, Stanley B.**, Supervisor, United Amusement Corp. Mail: 81 St. John's Rd., Pointe Clair, Quebec, Canada. (A)
- Chavarría N., Alvaro**, Free-lance 16mm Producer, Apartado #1923, San José, Costa Rica. (A)
- Cheng, Robert Kuo-weng**, Univ. So. Calif. Mail: 1411 W. Jefferson Blvd., Los Angeles 7. (S)
- Chenoweth, Harold F.**, Owner, H. F. Chenoweth Films, 9680 N. 30 St., Omaha 12, Nebr. (A)
- Chereton, A. B.**, 17417 Ohio St., Detroit 21, Mich. (A)
- Chorney, Paul**, President, Cinefot International Corp., 303 W. 42 St., New York 36. (A)
- Cherry Herbert**, Stage Electrician, Park Theatre. Mail: 1916 N. Stanley St., Philadelphia 21, Pa. (A)
- Chertok, Sidney L.**, Sprague Electric Co. Mail: 33 Concord Pkwy., Pittsfield, Mass. (A)
- Chesnes, Albert Anthony**, Manager, Television Operations, Chromatic Television Laboratories, Inc. Mail: 45-21-76 St., Elmhurst, N.Y. (M)
- Chessman, Walter E., Jr.**, Mechanical Engineer, Alexander Film Co. Mail: 1516 Vista Pl., Colorado Springs, Colo. (A)
- Chew, Thornton W.**, Director of Engineering Operations, John Poole Broadcasting Co. Mail: 2228 Prosser Ave., Los Angeles 64. (A)
- Child, Harry Ray**, Laboratory Technician, Neal Douglas Studios. Mail: 1025 E. 43 St., Austin, Tex. (A)
- Chillingerian, Charles S.**, Project Engineer, DeJura-Amsco Corp. Mail: 45-66-169 St., Flushing 58, N.Y. (A)
- Chinn, Howard A.**, Chief Engineer, Audio-Video Div., Engineering Dept., CBS Television. Mail: R.R. #2, New Canaan, Conn. (F)
- Chipp, Rodney Duane**, Director of Engineering, Du Mont Television Network. Mail: 212 Lorraine Ave., Upper Montclair, N.J. (M)
- Chisholm, Edward E.**, Chief Engineer, Standard Electric. Mail: 859 Calle 25, Vedado, Havana, Cuba. (A)
- Chomsky, Sidney R.**, Television Engineer, National Broadcasting Co. Mail: 69-01-150 St., Kew Gardens Hills 67, N.Y. (A)
- Choudhury, Siraj-Ul-Islam**, Free-lance Artist, Assistant Editor, News of the Day, Dept. of State. Mail: 245 Eldridge St., Apt. 12, New York 2. (A)
- Christopher, Peter**, Projectionist, Plaza Theater. Mail: 735 Pelham Parkway North, Bronx 67, N.Y. (A)
- Chu, Donald L.**, 4105 W. Washington Blvd., Los Angeles 18. (A)
- Chung, Robert Chi-Wen**, Technical Representa-
- tive, Kodak (Hong Kong) Ltd. Mail: 11B Broom Rd., Hong Kong. (A)
- Chybowski, Edward**, Univ. So. Calif. Mail: 942 W. 34 St., Los Angeles 7. (S)
- Chyka, George W.**, 131 1/2 W. Main, Oklahoma City, Okla. (M)
- Cifre, Joseph S.**, President, Joe Cifre, Inc., 44 Winchester St., Boston 16, Mass. (M)
- Clairmont, Leonard**, Partner, Sixteen Screen Service Co. Mail: 1973 Palmerston Pl., Hollywood 37. (A)
- Clapp, Roy A.**, The Nord Co., 254 First Ave., North, Minneapolis, Minn. (A)
- Clark, Alex L.**, President, Alex L. Clark, Ltd. and Magnecord Canada, Ltd., 2914 Bloor St., West Toronto 18, Ontario, Canada. (A)
- Clark, Douglas, Jr.**, Supervisor, Electro-Mechanical Engineering Dept., North American Aviation, Inc. Mail: 4027C Abourne Rd., Los Angeles 8. (A)
- Clark, John E., Jr.**, Assistant to President, Technicolor Motion Picture Corp., 6311 Romaine St., Hollywood 38. (M)
- Clark, N. Chester**, 23231 Edsel Ford Ct., Lake Shore Village, St. Clair Shores, Mich. (A)
- Clark, Richard H., Jr.**, Cinematographer, U.S. Naval Ordnance Test Station. Mail: 804 Sullivan, U.S.N.O.T.S., Inyokern, China Lake, Calif. (A)
- Clark, Robert**, Executive Director in Charge of Production, Associated British Picture Corp., Ltd., 30/31, Golden Sq., London, W. 1, England. (A)
- Clark, Robert W.**, Senior Geophysicist, Lane Wells Co. Mail: 1101 Casiano Rd., Los Angeles 49. (M)
- Clark, Thomas C., Jr.**, Member of Technical Staff, Hughes Aircraft Co. Mail: 5381 Village Green, Los Angeles 16. (M)
- Clark, Walter**, Head, Applied Photography Div., Kodak Research Laboratories, Eastman Kodak Co., Rochester 4, N.Y. (F)
- Clark, Walter M.**, Technical Photographer, Northrop Aircraft, Inc. Mail: 2907 Gibson Pl., N. Redondo, Calif. (A)
- Clarke, Anthony**, USAF, Hq. 3d Photo Sqdn., APO 633, % Postmaster, New York. (A)
- Clarke, Charles G.**, Director of Photography, Twentieth Century-Fox Film Corp. Mail: 328 S. Bedford Dr., Beverly Hills, Calif. (M)
- Clarke, Richard G.**, Wesleyan Univ. Mail: Loomis Rd., Suffield, Conn. (M)
- Clarke, William H.**, Manager, Recorder Dept., RCA Photophone, Ltd. Mail: 55 Sandy Ln., Cheam, Surrey, England. (A)
- Clarke, William R.**, Univ. So. Calif. Mail: 4326 Van Ness Blvd., Fresno, Calif. (S)
- Clay, John P.**, Chief Engineer, WSAZ-TV. Mail: 447 Norway Ave., Huntington, W. Va. (M)
- Clayman, Milton W.**, Film Technician, Twentieth Century-Fox Film Corp. Mail: 124 S. Croft Ave., Los Angeles 48. (A)
- Clayton, Roy S.**, Altec Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. (A)
- Clayton, Vincent E.**, Chief Engineer, Radio Service Corp. of Utah. Mail: 1525 Browning Ave., Salt Lake City, Utah. (M)
- Clegg, Donald**, Univ. So. Calif. Mail: 8554 Mammoth Ave., Van Nuys, Calif. (S)
- Clemens, John A.**, President, National Cine Equipment, Inc. Mail: 53-36-212 St., Bayside, L.I., N.Y. (A)
- Clement, Jack D., Jr.**, Sensitometric Foreman, Film Laboratory, Columbia Pictures. Mail: 6612 Andasol Ave., Van Nuys, Calif. (A)
- Clemson, Stanley L.**, Sound Engineer, Northern Pictures. Mail: 370 Bloor St., E., Toronto 5, Ont., Canada. (M)
- Cleveland, Colin G.**, Engineer, Ozone Theaters (Australia), Ltd. Mail: 65 Hereford Ave., Payneham South, Adelaide, South Australia. (A)
- Cleveland, George**, Production Manager, Great Commission Films. Mail: 526 Moreno Ave., Los Angeles 49. (A)
- Cleveland, H. W.**, Physicist, Eastman Kodak Co. Mail: 1609 Lake Ave., Rochester, N.Y. (A)
- Clouse, Kenneth E.**, Photographer, Moody Institute of Science. Mail: 1518 1/2 Brockton Ave., Los Angeles 25. (S)
- Coan, Alexander D.**, Calkins & Holden, Carlock, McClinton and Smith, Inc., 247 Park Ave., New York. (A)
- Coan, Edward M.**, Project Engineer, Allen B. DuMont Laboratories, Inc. Mail: 45 Overlook Rd., Cedar Grove, N.J. (M)

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- Coar, Robert J.**, Engineer Administrator, U.S. Congress. Mail: Coardial Acres, Roberts Rd., Fairfax, Va. (M)
- Cobb, Deane H.**, Owner, Cobb Precision Co., 1042 N. Cole Ave., Hollywood 38. (M)
- Cobb, Edward S.**, Head, Specifications and Tests Div., U.S. Naval Photographic Center. Mail: 1201 Valley Ave., S.E., Apt. 304, Washington 20, D.C. (M)
- Cobb, L. Lester**, Chief Projectionist, Technicolor Motion Picture Corp., 6311 Romaine St., Los Angeles 28. (M)
- Cobun, Charles C.**, Certified Public Accountant, Senior Partner, Graves & Cobun. Mail: 2504 W. 79 St., Inglewood 4. (A)
- Cochran, Lee W.**, Director, Bureau of Audio-Visual Instruction, State University of Iowa, Iowa City, Iowa. (M)
- Coe, George B.**, Owner, Coe Camera Shop, 148 N. Queen St., Lancaster, Pa. (A)
- Coellin, Otto H., Jr.**, Editor and Publisher, Business Screen. Mail: 7064 Sheridan Rd., Chicago 26. (A)
- Cogan, Jack A.**, Color Motion-Picture Engineer, Eastman Kodak Co., Color Technology Div., B-65, Kodak Park, Rochester 13, N.Y. (M)
- Cohen, Joseph H.**, Atlantic Gelatine Co., Hill St., Woburn, Mass. (M)
- Cohen, Jules**, Consulting Electronic Engineer, Vandivier, Cohen and Wearn, 1420 New York Ave., N.W., Washington 5, D.C. (M)
- Cohen, Robert Carl**, Production Designer, 177 S. Sycamore Ave., Los Angeles 36. (A)
- Cohen, Samuel A.**, Laboratory Supervisor, Consolidated Films. Mail: 1817 S. Bedford St., Los Angeles 35. (M)
- Cohlan, Bernard F.**, Consulting Engineer, 719 Gayey Ave., Los Angeles 24. (M)
- Cohn, Marcus**, Attorney, Catritz Bldg., 1625 Eye St., N.W., Washington 6, D.C. (A)
- Colburn, Francis W.**, Vice-President & Secretary, George W. Colburn Laboratory, Inc. Mail: 932 Linden La., Glenview, Ill. (A)
- Colburn, Geo. W.**, President, Geo. W. Colburn Laboratory, Inc., 164 N. Wacker Dr., Chicago 6. (F)
- Colburn, John E.**, Exec. Vice-President and Treasurer, Geo. W. Colburn Laboratory, Inc., 164 N. Wacker Dr., Chicago 6. (M)
- Colburn, Robert A.**, Vice-President, Geo. W. Colburn Laboratory, Inc. Mail: Route #1, Miller Rd., Barrington, Ill. (M)
- Cole, Charles**, Consultant, Technical Associates. Mail: 435 E. 74 St., New York 21. (A)
- Cole, Fred H.**, Owner, Cole Instrument Co. Mail: 1258 S. Burnside Ave., Los Angeles 19. (A)
- Cole, Henry James**, Photographer, National Institutes of Health, U.S. Public Health Service. Mail: 212 Piping Rock Dr., R.F.D. #2, Silver Spring, Md. (M)
- Cole, Lionel J.**, Film Producer, Shell Caribbean Petroleum Co., Apartado 809, Caracas, Venezuela. (M)
- Coleman, E. E.**, Manager, Kears Theatre. Mail: Box 1133, Charleston 24, W.Va. (M)
- Coleman, Theodore T.**, Motion-Picture Producer. Mail: 634 E. 102 St., Cleveland 8, Ohio. (A)
- Coles, Charles H.**, Technical Director, DeJure Amco Corp. Mail: 104 Beechnoll Rd., Forest Hills 75, N.Y. (A)
- Coley, Cyril Francis**, Chairman, Union Film Productions, Ltd., Constantia, Capetown, South Africa. (A)
- Colley, Alfred G.**, Director, Thermionic Products, Ltd., Hythe, Southampton, England. (M)
- Collier, William W.**, Cameraman, U.S. Navy. Mail: 422 W. Jackson Ave., Warrington, Fla. (A)
- Collins, Daniel C.**, Vice-President, Altec Service Corp. Mail: 17 Lord Kitchener Rd., New Rochelle, N.Y. (M)
- Collins, George G.**, Vice-President, Technical Service, Inc., 30865 W. Five Mile Rd., Livonia, Mich. (M)
- Collins, M. E.**, Manager, Film Recording Equipment, RCA Victor Division, 11819 W. Olympic Blvd., Los Angeles 64. (M)
- Collins, Tom W.**, Owner, Photography, 2714 McKinney Ave., Dallas 4, Tex. (A)
- Collins, Vernon**, Sales, Southwestern Theatre Equipment Co. Mail: 3719 Glen Haven St., Dallas, Tex. (A)
- Colman, Edward**, Director of Photography, Mark VII Ltd. Mail: 1207 North Mansfield Ave., Hollywood 38. (M)
- Colman, Joel E.**, Univ. So. Calif. Mail: 3267 Sepulveda Blvd., Apt. 1, Los Angeles 34. (S)
- Colman, Robert**, Univ. So. Calif. Mail: 3102 S. Vermont Ave., Los Angeles 7. (S)
- Colocousis, John**, Mechanical Executive Engineer, Philco Corp., G & I Div., 4700 Wissahickon Ave., Philadelphia 44, Pa. (M)
- Colson, P. D.**, Field Representative, RCA Service Co. Mail: Box 2492, Birmingham, Ala. (A)
- Colton, Howard C.**, Eastman Kodak Co. Mail: R.F.D. #1, Turk Hill Rd., Fairport, N.Y. (A)
- Colvin, Ray G.**, Executive Director, TEDA, 3238 Olive St., St. Louis, Mo. (M)
- Comegys, C. W., Jr.**, 147 N. Norton Ave., Los Angeles 4. (A)
- Comi, Ernest J.**, Capitol Theatre Supply Co. Mail: 1 Pagoda St., Milton 86, Mass. (A)
- Comi, P. Edward**, President, Treasurer, Massachusetts Theatre Equipment Co., Inc., 20 Piedmont St., Boston 16, Mass. (A)
- Conant, Russell W.**, Research, Technicolor Motion Picture Corp. Mail: 3774 Effingham Pl., Hollywood. (A)
- Condit, Warren L.**, Lighting Director, NBC-TV. Mail: 37 Lakeview Ter., Staten Island 5, N.Y. (A)
- Condon, Chris J.**, Gordon Enterprises. Mail: 11220 Blix St., N. Hollywood, Calif. (M)
- Conger, Richard B.**, Chief Aviation Photographer, AFC, USN, Photo Lab., U.S.N.A.A.S. Glynco, Brunswick, Ga. Mail: General Delivery, St. Simon Is., Ga. (M)
- Conlon, Thomas E.**, Producer, Director, Thomas R. Conlon and Associates, Hanover Rd., Florham Park, N.J. (A)
- Conner, Robert W.**, Director of Engineering, KLAC, KLAC-TV, 1000 Cahuenga Blvd., Hollywood. (M)
- Conno-Santini, Carlos**, President, Laboratories Alex. S.A. Mail: Dragones 2250, Buenos Aires, Argentina. (A)
- Connor, Roland E.**, Equipment Engineer, Eastman Kodak Co. Mail: 11 Lilac Dr., Rochester, N.Y. (M)
- Conover, Donald W.**, Research Psychologist (Visual Displays—CR Tubes), U.S. Navy Electronics Laboratory, Human Factors Division, San Diego 52, Calif. (M)
- Conroy, Coleman T.**, Camera Technician, Cinera, Inc. Mail: 1323 Clay Ave., Bronx, N.Y. (M)
- Constable, James M.**, Producer-Director, Wilding Picture Productions, Inc., 1345 Argyle St., Chicago. (M)
- Conte, Edouard C.**, Technical Director, N.P.C. Productions, U.S. Naval Photo Center. Mail: 4300 S. Capitol Ter., S.W., Washington 24, D.C. (A)
- Conter, J. Burgi**, Blue Seal Sound Devices. Mail: Smith Ridge Rd., New Canaan, Conn. (M)
- Convser, Benjamin S.**, Executive, American Theatre Supply Corp., 78 Broadway, Boston 16, Mass. (M)
- Conway, D. Lisle**, Broadcast Equipment Sales, General Electric Co. Mail: R.D. #2, West Monroe, N.Y. (M)
- Conway, Robert E.**, Projectionist, Fox West Coast Theatres. Mail: 1715—30 St., San Diego 2, Calif. (A)
- Cook, Alan A.**, 242 Culver Rd., Rochester 7, N.Y. (F)
- Cook, Ellsworth D.**, Division Engineer, High-Frequency Div., General Engineering and Consulting Laboratory, General Electric Co. Mail: 225 Ballston Ave., Scotia 2, N.Y. (A)
- Cook, H. Ralph, Jr.**, Assistant Chief Engineer, Farrand Optical Co. Mail: 320 Ogden Ave., West Englewood, N.J. (M)
- Cook, Lewis Clark**, Central Illinois Telefilms, 810 N. Sheridan Rd., Peoria, Ill. (M)
- Cook, O. W., R.F.D. #2**, Holcomb, Ontario Co., West Bloomfield, N.Y. (F)
- Cook, Robert O.**, Sound Technician, Walt Disney Productions. Mail: 4118 Tracy St., Los Angeles 27. (A)
- Cooke, A. B., Sr.**, Projectionist, Ute Theatre-Cooper Fdn. Mail: 2024 Oakway, Colorado Springs, Colo. (A)
- Cooke, James F.**, Account Executive, The Mitchell

- McKeown Organization. Mail: 633 Beaver Rd., Glenview, Ill. (A)
- Cooke, Norman C.**, Chief Engineer, CJOR Ltd. Wired Music Div., TruVu Television Ltd., 846 Howe St., Vancouver 1, B.C., Canada. (A)
- Cookley, Stephen**, Univ. So. Calif. Mail: 1116 N. Garfield Ave., Alhambra, Calif. (S)
- Cooley, A. G.**, Manager, Times Facsimile Corp., 540 W. 58 St., New York 19. (M)
- Cooley, Clyde R.**, Projectionist, Twentieth Century-Fox Film Corp., 1502 Davenport St., Omaha, Nebr. (M)
- Cooney, Stuart M., Jr.**, Staff Engineer, Springfield TV Co. Mail: 40 High St., Apt. 44, Springfield 5, Mass. (A)
- Cooper, Donald H.**, Electronics Div., National Production Authority. Mail: 15 Wyatt Ave., Alexandria, Va. (A)
- Cooper, Franklin S.**, Associate Research Director, Haskins Laboratories, Inc., 305 E. 43 St., New York 17. (A)
- Cooper, James B., Jr.**, Supervisor, Photographic Dept., Univ. of Michigan Aeronautical Research Center. Mail: 1904 S. Huron, Ypsilanti, Mich. (A)
- Cooper, John P.**, Negative Developer, Twentieth Century-Fox. Mail: 5611 Carlton Way, Hollywood 28, Calif. (A)
- Cooper, Marcus F.**, Managing Director, Marcus Cooper, Ltd. Mail: 6 Greenhill, Wembley Park, Middlesex, England. (A)
- Cooper, Richard J. G.**, Technical Officer, Dept. of National Defense, No. 11 Supply Depot, R.C.A.F., Calgary, Alberta, Canada. (A)
- Coote, Jack H.**, 8 Melbourne Rd., Teddington, Middlesex, England. (A)
- Cope, Anthony L.**, Teacher, John Hay High School; Staff Member, Escar Motion Picture Service, Inc. Mail: 1143 S. Belvoir Blvd., South Euclid 21, Ohio. (A)
- Cope, Gerald B.**, Chief, Tracking Instrument Unit, Optics Branch, U.S. Air Force. Mail: 58 Vesta Circle, Melbourne, Fla. (M)
- Copeland, John C.**, 22 W. Fourth St., Newton, N.C. (A)
- Copeland, William H.**, Supervisor, Engineering Maintenance, CBS Television. Mail: 11188 Ophir Dr., Los Angeles 24, Calif. (M)
- Copeman, Robert A.**, Motion Picture Service Engineer, Box 2140, Salisbury, Southern Rhodesia. (A)
- Copp, Joseph H.**, Applications Engineer, General Electric Co., Engineering Commercial Products, Electronics Park, Syracuse, N.Y. (A)
- Corbin, Robert M.**, Asst. Manager, Motion Picture Film Dept., Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (F)
- Corcelles, Raul**, AL-22, Puerto Nuevo, Puerto Rico. (A)
- Corcoran, James P.**, Sound Recording Engineer, Twentieth Century-Fox Film Corp. Mail: 2213 Midvale Ave., West Los Angeles 64, Calif. (M)
- Cordish, Ruth**, Univ. So. Calif. Mail: 2009-B Pico Blvd., Santa Monica, Calif. (S)
- Corkery, Maurice M.**, Theatre Manager, New England Theatres, Inc. Mail: 32 Blakeslee St., Cambridge 38, Mass. (A)
- Cornberg, Sol**, Supervisor of Plant and Facilities Development, National Broadcasting Co., 30 Rockefeller Plaza, New York. (M)
- Cornell, James F.**, Sound Recording Engineer, Motion Picture Production Section, General Electric Co. Mail: 15 Horstmann Dr., Scotia 2, N.Y. (M)
- Cornwell-Clyne, Adrian**, % Dufay-Chromax, Ltd., Kythe Works, Portsmouth Rd., Thames Ditton, Surrey, England. (A)
- Corradi, Amerigo**, Associate, Tecnostampa. Mail: Via Albano 38, Rome, Italy. (A)
- Corridon, R. E., Jr.**, Film Operation Manager, Chief Projectionist, Houston Post Co. (KPRC-TV), 5301 Post Oak Rd., Houston, Tex. (A)
- Costikyan, Andrew M.**, Director of Photography, Encyclopaedia Britannica Films, Wilmette, Ill. (A)
- Cotcher, Alfred L.**, Electronics Engineer, Ryan Aeronautical Co. Mail: 7689 Hillside Dr., La Jolla, Calif. (A)
- Cotlov, Nelson**, Projectionist, South City Drive-In; Film Editor, Capital Film Exchange. Mail: 819 Farmley Ave., Yendon, Pa. (A)
- Courcier, J. L., W. J. German, Inc.**, 6700 Santa Monica Blvd., Hollywood. (F)
- Courtney, Larry**, Univ. So. Calif. Mail: 1170 W. 37 St., Los Angeles 7. (S)
- Cousino, Bernard A.**, President, Cousino Visual Education Service, Inc., Box 864, Toledo 1, Ohio. (M)
- Countant, Andre C.**, Director, S.E.R.I., 43 Rue La Fayette, Paris 9^e, France. (M)
- Cowett, Philip M.**, Engineer, Navy Dept., Bureau of Ships. Mail: 1521 Tyler Ave., Falls Church, Va. (A)
- Cowles, William E.**, General Electric Co. Mail: 1556 Clifton Park Rd., Schenectady, N.Y. (A)
- Cowling, Col. Herford T.**, USAF Ret'd, 808 S. Ode St., Arlington, Va. (M)
- Cox, John**, Sound Supervisor, London Film Studios, Mail: "Chesholm," Bois La., Chesham Bois, Bucks., England. (A)
- Cox, Thomas**, Cameraman, USAF. Mail: 51 E. 67 St., New York 22. (A)
- Cozzens, Warren B.**, Sales Engineer. Mail: 220 Kedzie St., Evanston, Ill. (M)
- Crabtree, John I.**, Assistant Superintendent, Research Laboratory, Eastman Kodak Co., Kodak Park, Rochester 4, N.Y. (F)
- Craddock, Douglas L.**, Radio and Theater Operator, Leaksville, N.C. (A)
- Craig, Charles F.**, Field Engineer, RCA Service Co. Mail: 3802 Grand Ave., Omaha 11, Nebr. (A)
- Craig, Robert**, Vice-President, Craig Movie Supply Co. Mail: 10013 Rossbury Pl., Los Angeles 24. (M)
- Craig, Stephen R.**, Sound Engineer, Great Commission Film. Mail: 3455 Meier St., Venice, Calif. (A)
- Craig, Walter S.**, Owner, Walter S. Craig Films, 4315 Burt St., Omaha 3, Nebr. (M)
- Cramer, Harold W.**, Cramer Posture Chair Co. Mail: R.R. #2, Hickman Mills, Mo. (A)
- Cramer, Mert**, 2341 Hillhurst Ave., Los Angeles 27. (S)
- Crandall, Roland D.**, Animated Motion Picture and Television Cartoons. Mail: 31 Heusted Dr., Old Greenwich, Conn. (A)
- Crandell, Frank F.**, Supervisor, California Institute of Technology. Mail: 3221 Milton St., Pasadena 10, Calif. (A)
- Crane, George**, Plant Manager, Pathe Laboratories, Inc., Mail: 1900 W. Parkside Ave., Burbank, Calif. (M)
- Crane, George R.**, Development Engineer, Westrex Corp. Mail: 212-24 St., Santa Monica, Calif. (F)
- Crane, Robert**, President, Color Service Co. Mail: 12 Centre Ave., Larchmont, N.Y. (M)
- Craven, T. A. M.**, Radio Consulting Engineer, Craven, Lohnes and Culver. Mail: 1242 Munsey Bldg., Washington 4, D.C. (M)
- Cravens, Charles**, Univ. So. Calif. Mail: 1077 W. 35 Pl., Los Angeles 7. (S)
- Crawford, Harold B.**, N.Y. Univ. Mail: 16 Stuyvesant Ave., Newark 6, N.J. (S)
- Crawford, Robert V.**, Owner, Camera Craft Co., 6764 Lexington Ave., Hollywood 38. (A)
- Creamer, C. C.**, Partner, Theatre Equipment Business. Mail: 75 Glenwood Ave., Minneapolis, Minn. (A)
- Cresser, Dalton**, Film Technician, Consolidated Film Industries. Mail: 1301 Ogden Dr., Hollywood 46. (A)
- Creutz, John**, Partner, Page, Creutz, Garrison and Waldschmitt, 710 14th St. N.W., Washington 5, D.C. (A)
- Crevenna, Alfredo B.**, Motion Picture Director, Ultramar Films. Mail: Parque Melchor Ocampo 28, Dep. 5, Mexico 5, D.F. Mexico. (A)
- Crews, Ray F.**, Fairchild Recording Equipment Corp., 154 St. and Seventh Ave., Whitestone, L.I., N.Y. (A)
- Cripps, Charles E.**, Department Head, Houston Feilless Corp. Mail: 11914 Pacific Ave., Culver City, Calif. (M)
- Crocker, Leslie C.**, Director of Photography, On Film, Inc. Mail: 24 Brookwood Dr., Maplewood, N.J. (A)
- Cromwell, Victor H.**, Television Technician, Columbia Broadcasting Co. Mail: R.D. #1, Darien, Conn. (A)
- Croze, Harold G.**, Motion Picture Projectionist, Lyric & Rialto Theatres. Mail: 855 S. 20 East St., Salt Lake City, Utah. (A)
- Cross, C. E.**, Recording Supervisor, Cinesound Productions, Pty., Ltd., 541 Darling St., Rozelle, N.S.W., Australia. (A)

Cro - Dav

- Crouch, Harold W.**, Engineer, Eastman Kodak Co., Bldg. 14, Kodak Park, Rochester, N.Y. (M)
- Crowell, F. E.**, Flight Test Photographer, Boeing Airplane Co. Mail: 8426 22d S.W., Seattle 6, Wash. (A)
- Crowhurst, Cyril E.**, Manager, Sound Dept., Denham Studios, Denham, Bucks., England. (M)
- Croxton, Donald S.**, 113 E. Jackson St., Watseka, Ill. (A)
- Croy, Harlan P.**, General Manager and Treasurer, Film Arts Corp. Mail: 1032 N. Sixth St., Milwaukee, Wis. (M)
- Cruse, Andrew W.**, Assistant Vice-President, International Telephone and Telegraph Co. Mail: 3890 Adams St., Denver 5, Colo. (M)
- Cuff, Kelvin**, Technical Director and Designer, Kelvin Projectors, Ltd. Mail: 50 Kohi Rd., Kohimarama, Auckland, New Zealand. (M)
- Culic, Nick**, 12 Bristol Ave., Ottawa 1, Ont., Canada. (A)
- Culley, Paul E.**, Recording Engineer, Cinecraft Productions, Inc. Mail: 2515 Franklin Ave., Cleveland 13, Ohio. (A)
- Culley, Ray**, President, Cinecraft Productions, Inc. Mail: 21271 Morewood Pkwy., Rocky River 16, Ohio. (M)
- Culver, James H.**, Custodian, Motion Picture Collection, Library of Congress, Washington 25, D.C.
- Cummings, George**, Film Technician, Peerless Laboratories, 55 Dell Park Ave., Toronto, Ontario, Canada. (A)
- Cummings, James W.**, Asst. Director, Photography, National Archives. Mail: 9827 Old Georgetown Rd., Bethesda 14, Md. (M)
- Cummings, Wilbur H.**, Radio and Television Broadcasting, American Broadcasting Co. Mail: 427 Cottage Ave., Glen Ellyn, Ill. (M)
- Cummins, George E.**, Development Engineer, Eastman Kodak Co. Mail: 90 Devitt Rd., Rochester 15, N.Y. (A)
- Cundaro, Jose Castaneda**, Bloque 6, Local 6, El Silencio, Caracas, Venezuela. (A)
- Cunliffe, Donald C.**, Sound Recorder, Universal-International Pictures Co. Mail: 4356 Lemp Ave., North Hollywood, Calif. (A)
- Cunningham, Clairdon E.**, Research Psychologist (Experimental), U.S. Navy Electronics Laboratory. Mail: 3628 Charles St., San Diego 6, Calif. (M)
- Cunningham, E. Arthur**, Sound Engineer, Gen. W. Colburn Laboratory, Inc. Mail: 1420 Carmen Ave., Chicago 40. (A)
- Cunningham, Harry G.**, Owner, Cunningham Camera Co., 7703 Melrose Ave., Hollywood 46. (M)
- Cunningham, Kenneth M.**, Asst. to Vice-President in Charge of Motion Picture Film Sales, Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (M)
- Cunningham, Orville L.**, Projectionist, Central Theatre. Mail: 2631 Workman St., Los Angeles 31. (A)
- Cunningham, R. J.**, 1325 Monroe St., Evanston, Ill. (M)
- Cunningham, T. B.**, Bell Telephone Laboratories, Dept. 8150, Oak St., Winston-Salem, N.C. (A)
- Curran, Charles W.**, Producer, Times Square Productions, Inc., 300 New Jersey Ave., S.E., Washington, D.C. (M)
- Current, Ira B.**, Manager, Standards Dept., Ansoco. Mail: 26 Woodland Ave., Binghamton, N.Y. (M)
- Curtis, T. Sgt. Charles F.**, Motion Picture Technician, USAF, Hq. Sqdn. Sec. 3811 Air Base Gp., Maxwell AFB, Ala. (A)
- Curtis, E. P.**, Vice-President, Eastman Kodak Co., Rochester 4, N.Y. (F)
- Curtis, Harold K.**, Color Timer, Film Laboratory, Warner Brothers Pictures, Inc. Mail: 9021 Dicks St., Los Angeles 46. (A)
- Curtis, Kenneth B.**, Engineer, Calvin Co. Mail: 7110 Highland Ave., Kansas City 5, Mo. (A)
- Cushman, William A.**, Technical Representative, E. I. du Pont de Nemours & Co., Inc., Photo Products Dept., 7051 Santa Monica Blvd., Hollywood 38. (M)
- Cuthbert, George**, Manager, Sound Dept., General Theatre Supply Co., Ltd., 861 Bay St., Toronto 5, Ont., Canada. (A)
- Czarda, Theodore**, Chief Photographer, Research Laboratory, Johns-Manville Co. Mail: Box 75, Pluckemin, N.J. (M)
- Daghddevirian, Charles Ohan**, Acme Film Lab., Inc. Mail: 4735 Oakwood Ave., Los Angeles 4. (A)
- Dahl, Ernest A.**, Electronic Engineer, National Bureau of Standards. Mail: 4280 Glenwood Dr., Riverside, Calif. (A)
- Dahlstedt, Stellan**, Civil Engineer, AB Svensk Filmindustri, Filmstaden. Mail: Nysätravägen 12, Lidingsö 2, Sweden. (A)
- Daigre, Samuel G.**, Manager, Osage and Wilbert Theaters, Box 71, Plaquemine, La. (M)
- Daily, C. R.**, Optical Engineer, Paramount Pictures Corp. Mail: 113 N. Laurel Ave., Los Angeles 48. (F)
- Daines, Eric Norman**, Sound Recording Engineer, British Lion Studio Co. Mail: 123 Sidney Rd., Walton on Thames, Surrey, England (A)
- Dallstream, Guy M.**, Film Editor, Reid H. Ray Film Industries, Inc. Mail: 1630 Ford Pkwy., St. Paul, Minn. (A)
- Dalton, Bruce H.**, Assistant Chief Engineer, The Houston-Fearless Corp. Mail: 11801 W. Olympic Blvd., Los Angeles 64. (A)
- Daly, H. Jerome**, Projectionist, WGN-TV. Mail: 7061 N. Greenview Ave., Chicago 26. (A)
- Dame, Ray B.**, Chief, Motion Picture Section, Bureau of Public Roads, Dept. of Commerce. Mail: Cabin John, Md. (A)
- Dance, Darrell A.**, Chief, Technical Services Branch, Motion Picture Division, U.S. Dept. of State. Mail: 15 Arcadia Rd., Apt. 21A, Hackensack, N.J. (M)
- Danford, Vance**, Box 323, Burbank, Calif. (A)
- Daniel, George**, Motion Picture Supervisor, Western Electric Co., 195 Broadway, New York 7. (M)
- Daniels, Leo A.**, Engineer, Motigraph, Inc. Mail: 2742 W. Arthington St., Chicago 12. (M)
- Daniels, Victor J.**, Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (A)
- Daniels, W. Earle**, Control Operator, Technicolor. Mail: 14313 Dickens St., Sherman Oaks, Calif. (A)
- Daniels, William H.**, 10307 Lorenzo Dr., Los Angeles 64. (M)
- Danziger, Jerry**, WTTV, E. Hillside Dr., Bloomington, Ind. (M)
- Darby, J. R.**, Maintenance Supervisor, Technicolor Motion Picture Corp. Mail: 1223 Adair St., San Marino 9, Calif. (M)
- D'Arcy, Ellis W.**, Chief Engineer, De Vry Corp. Mail: 7045 N. Osceola Ave., Chicago. (F)
- Dare, Douglas B.**, 5832 Halbrent Ave., Van Nuys, Calif. (M)
- Dariotis, T. S.**, Alliance Theatre Corp., 231 S. La-Salle St., Chicago. (M)
- Darling, Charles W.**, Sound Supervisor, Associated Screen News, Ltd. Mail: 780-14 Ave., Lachine, Montreal 32, Que., Canada. (A)
- Darmstaedter, Eric**, Vice-President, Reeves Equipment Corp. Mail: 10 E. 52 St., New York. (A)
- Datskovsky, Jose**, Managing Director, Deska, S.A., Paseo de la Reforma 152, Mexico City, D.F., Mexico. (M)
- Daugherty, C. F.**, Radio Engineer, Atlanta Newspapers, Inc., WSB, WSB-TV, Biltmore Hotel, Atlanta, Ga. (A)
- Daughash, William J.**, 675 Florentino Torres, Manila, P.I. (A)
- Daveo, Lawrence W.**, Sales Manager and Engineer, Century Projector Corp., 729 Seventh Ave., New York 19. (F)
- Davenport, Esther D. L.**, University of Miami. Mail: 5727 S.W. 49 St., Miami, Fla. (S)
- David, Morton A.**, N.Y. Univ. Mail: 57 Seventh Ave., Brooklyn 17, N.Y. (S)
- Davidson, Harold**, Owner, Sound Engineering Service. Mail: 119 Coolidge St., Brookline 46, Mass. (A)
- Davidson, J. C.**, 4213 Rhodes Ave., Studio City, Calif. (M)
- Davis, Ainslie R.**, Davis Audio-Visual Co., 2023 E. Colfax St., Denver, Col. (A)
- Davis, Arthur C.**, Cinema Engineering Co., 1100 Chestnut St., Burbank, Calif. (M)
- Davis, Charles C.**, Engineer, Westrex Corp. Mail: 10565 Wilkins Ave., Los Angeles 24. (A)
- Davis, Faurest**, Export Manager, Ansoco, 405 Lexington Ave., New York 17. (M)
- Davis, Jack R.**, President, Barlen, Inc. Mail: 1663 Skyline Dr., Pittsburgh 27, Pa. (A)
- Davis, J. C. F. M.**, Substandard Film Finishers, Ltd., Colville Mews, Lonsdale Rd., London W.11, England. (A)

- Davis, Jesse F.**, Cameraman, Cutter, 2543 Coralitas Dr., Los Angeles 39. (A)
- Davis, John K.**, Chief, Optical Computing & Service Section, Research Center, American Optical Co. Mail: East Woodstock, Conn. (M)
- Davis, Selden I.**, Sound Engineer, Stanley Warner Circuit Management Corp. Mail: 2129 Village Dr., Pittsburgh 21, Pa. (A)
- Dawee, Brig. Gen. Chullasappa**, Royal Thai Air Force, Bangkok, Thailand. (M)
- Day, George**, Consulting Engineer, Cambridge Instrument Co. Mail: 697 Sterling Pl., Brooklyn 16, N.Y. (A)
- Day, I. M.**, Supervisor, Northern Electric Co., Ltd., P.O. Box 6124, Montreal, Quebec, Canada. (M)
- Day, James A.**, Projectionist, (Circuit Settlement Corp.) Cinerama. Mail: 12768 Elgin Ave., Huntington Woods, Mich. (A)
- Deacy, W. H., Jr.**, Reeves Soundcraft Corp., 10 E. 52 St., New York 22. (M)
- Dean, Charles E.**, Writer and Editor, Hazeltine Corp., 58-25 Little Neck Pkwy., Little Neck, L.I., N.Y. (M)
- Dean, Richard K.**, Commercial Photography, 1 Philo Ave., Glens Falls, N.Y. (A)
- Deane, Charles F.**, Head, Sound Dept., Telepix Corp.; Chief Engineer, Eccles Recordings, Inc. Mail: 1147 N. Tamarind Ave., Los Angeles 38. (A)
- De Angelis, Maj. Luigi**, 7208 La Presa Dr., Hollywood 28. (A)
- Dearing, LeRoy M.**, Director of Research, Technicolor Motion Picture Corp., Drawer 791, Hollywood 28. (F)
- De Boers, William B.**, Chief Set Electrician, Warner Brothers Pictures. Mail: 680 Burleigh Dr., Pasadena 21, Calif. (A)
- De Berardinis, Nicholas W.**, TV Films, Inc., P.O. Box 1157, Shreveport, La. (M)
- De Boer, Jan J.**, Company Manager, Western Electric Co. (Caribbean), Apartado Nacional 262, Bogota, Colombia. (A)
- Debrie, Andre**, 111-113 Rue St. Maur, Paris, France. (F)
- De Burgh, Paul V.**, Optical Printer, Special Effects, Denham Laboratories, Ltd., Denham, Uxbridge, Middlesex, England. (A)
- Decker, Francis W.**, Motion Picture Technician, USAF. Mail: 521 N. Galloway St., Xenia, Ohio. (A)
- Decker, E. Max**, Projectionist, Business Representative, Local 762, Sunset Drive-In Theater. Mail: 221 Sandereach St., San Luis Obispo, Calif. (A)
- Dedrick, Robert L.**, Vice-President, Pilot Productions, Inc., 6419 N. California Ave., Chicago. (A)
- De Forest, Allan Franklin**, 11 Bank St., New York. (A)
- De Forest, Lee**, 8190 Hollywood Blvd., Los Angeles 16. (H)
- De Frenes, John E.**, Vice-President, De Frenes Co., 1909 Buttonwood St., Philadelphia 30, Pa. (A)
- De Frenes, Joseph**, President, De Frenes Co., 1909 Buttonwood St., Philadelphia 30, Pa. (M)
- Deghuae, Charles Maury**, Assistant Director, Safety Services, Nassau County Chapter American Red Cross. Mail: 101 Liberty Ave., Mineola, L.I., N.Y. (A)
- De Haan, James**, President, De Haan Camera Co. Mail: 1655 W. 79 St., Chicago 20. (M)
- De Haas, J.**, 92 Pasteurlaan, Eindhoven, Holland. (A)
- Delangre, John P.**, Research Staff, Technicolor Motion Picture Corp. Mail: 5141 Dahlia Dr., Los Angeles 41. (A)
- De La Riva, Adolfo**, Chief Sound Engineer, Rivaton de America Studio, 30 Avenida Newton (Polanco), Mexico City, D.F., Mexico. (M)
- DeLisa, Muriel**, Technical Writer, 1735 N. Wilcox, Hollywood 28. (A)
- Dellage, Clair J.**, Projectionist, 1026 Fourth St., S.W., Mason City, Iowa. (M)
- Dellins, Bert A.**, Motion Picture and Sound Salesman, Fotoshop, Inc. Mail: 112-41-72 Rd., Forest Hills, N.Y. (A)
- De Lorenzi, Otto**, Director of Education & Fuels Consultant, Combustion Engineering, Inc., 200 Madison Ave., New York 16. (M)
- Del Porte, Earle N.**, Projection Supervisor, Station KSD-TV. Mail: 445 Alice Ave., Kirkwood 22, Mo. (A)
- Del Rosario, M. Sgt. Macario T.**, U.S. Army, Qtrs. 110-K-2, Governors Island, New York 4. (A)
- Del Valle, G. A.**, Design Engineer, RCA Victor, Mexicana S.A., Muriano Escobedo 2519, Mexico, D.F., Mexico. (M)
- Del Vecchio, John D.**, Director, Audio-Visual Education, Board of Education. Mail: 2506 Old Town Rd., Bridgeport 6, Conn. (A)
- Dembo, Sam**, Motion-Picture Producer, Edificio Sociedad #11, Caracas, Venezuela. (A)
- Demello, William**, Manager (Colombian and Venezuelan Branch), Western Electric Co. (Caribbean), Calle 23, 5-90, Bogota, Colombia. (A)
- Demetrios, Nicholas K.**, Mechanical Design Engineer, Bell & Howell Co. Mail: 631 Roscoe St., Chicago 13. (M)
- Deming, Robert W.**, 16mm Motion-Picture Productions. Mail: 800 Prentiss St., Detroit 1, Mich. (A)
- Demmer, A. Harold**, Product Manager, Theatre Sound Equipment, Radio Corporation of America, Bldg. 15-2, Front and Cooper Sts., Camden 2, N.J. (A)
- Demoreuille, Pierre**, President, The Carbone Corp. Mail: 10 Bowers Rd., Caldwell, N.J. (M)
- De Moss, George J.**, Sound Department Contact, Universal International Studios, Universal City, Calif. (A)
- Demuth, John J.**, Engineering Maintenance Supervisor, TV Studio and Mobile Units, KCOP. Mail: 19951 Orndart St., Woodland Hills, Calif. (A)
- De Narde, Florian**, Producer, Director, Florian de Narde Productions, 3 E. 57 St., New York 22. (M)
- Denham, Daniel E., Jr.**, East Cross Rd., Springdale, Conn. (M)
- Denk, John M.**, Cine Technician, Cinecolor. Mail: 8973 Ellis Ave., Los Angeles 34. (A)
- Denney, Bruce H.**, Special Projects Engineer, Sound Dept., Paramount Pictures Corp. Mail: 418 N. Highland Ave., Los Angeles 38. (M)
- Denner, John A.**, Shop Foreman, National Theatre Supply Co. Mail: 5024 Seventh Ave., Los Angeles 43. (A)
- Dennis, James L.**, Engineering Consultant and Technical Motion-Picture Producer, 3005 Shroyer Rd., Dayton 9, Ohio. (M)
- Dent, Ellsworth C.**, General Sales Manager, Coronet Instructional Films, 65 E. South Water St., Chicago 1. (M)
- Dentelbeck, C. A.**, Famous Players Canadian Corp., Royal Bank Bldg., Toronto, Ont., Canada. (M)
- DeFauw, Harvey K.**, Univ. So. Calif. Mail: 8776 Tilden Ave., Van Nuys, Calif. (S)
- De Perez, Jose**, Av. Sonora 67, Mexico, D.F., Mexico. (M)
- Dephoure, Joseph**, Joseph Dephoure Studio, 782 Commonwealth Ave., Boston 15, Mass. (A)
- De Poix, G.**, Vert Bois, Rueil Malmaison (S & O) France. (A)
- Dopue, Oscar B.**, 1853 N. Sierra Bonita Ave., Pasadena 7, Calif. (F)
- De Rensis, Francesco**, Manager, Westrex Co. (Italy), Piazza Lovatelli 1, Rome, Italy. (A)
- De Rycke, Lawrence F.**, Illustrative Photographer, GMC Truck & Coach Div. Mail: 27 North Baldwin Rd., R #1, Lake Orion, Mich. (A)
- De Schulthess, Hans G.**, Vice-President-Secretary, General Film Laboratories, 1546 N. Argyle, Hollywood 28. (A)
- De Seve, J. A.**, President and Managing Director, Campagne France Film, 637 Craig St., W., Montreal, Que., Canada. (M)
- Desire, Charles P.**, Owner, Desire Cinphoto Engineering, 210 E. 41 St., New York 17. (M)
- Desrosiers, Robert**, Assistant Film Editor, Canadian Broadcasting Corp. (Television). Mail: 777 Algonquin Ave., Town of Mount Royal, Quebec, Canada. (A)
- Dessauer, John H.**, Vice-President in Charge of Research and Product Development, Haloid Co., 282 Hollenbeck St., Rochester 5, N.Y. (A)
- De Stefano, Arthur**, Branch Manager, National Theatre Supply Co., 223 W. 18 St., Kansas City 8, Mo. (A)
- Detmers, Fred H.**, Technicolor. Mail: 280 Cumberland Rd., Glendale 2, Calif. (A)
- Deutsch, Irving**, New Inst. for Film and TV. Mail: 2110 Newkirk Ave., Brooklyn, N.Y. (S)
- Deutscher, Samuel P.**, Motion-Picture Film Sound Recordist, Signal Corps Photographic Center. Mail: 256 Ryerson St., Brooklyn 5, N.Y. (A)
- Devine, William F.**, Engineer, Warner Brothers Circuit Management Corp. Mail: 5514 The Alameda, Baltimore 12, Md. (A)

Dev - Dru

Devitt, William, District Engineer, Odeon Theaters of Canada, Ltd. Mail: 293 Brook Ave., Toronto, Ont., Canada. (A)

De Vry, Edward B., De Vry Corp., 1111 W. Armistage Ave., Chicago 14. (M)

De Vry, William C., De Vry Corp., 1111 W. Armistage Ave., Chicago 14. (F)

Dewhirst, Thornton P., Chief Engineer, Pleasantville Instrument Corp., Mail: Jameson Hill Rd., Clinton Corners, N.Y. (A)

Dialon, Joe A., Univ. So. Calif. Mail: 564 No. Larchmont Blvd., Los Angeles 4. (S)

Diamant, Clifton L., Motion-Picture Laboratory Technician, Byron, Inc. Mail: Rt. 3, Box 8854, Fairfax, Va. (A)

Dibble, Frank B., Chief Engineer, Ampro Corp., 2855 N. Western Ave., Chicago 18. (A)

Dichter, Morris, Chief Engineer, Dichter Sound Studios Inc. Mail: 125 Lefferts Rd., Woodmere, L.I., N.Y. (M)

Dickely, P. C., Sales Representative, Altec Service Corp., Altec Lansing Corp., 448 Lincoln Rd., Grosse Pointe 30, Mich. (M)

Dickerson, Malon H., Chemical Physicist, Southwest Research Institute. Mail: Box 2296, San Antonio, Tex. (A)

Dickert, James E., Sound Supervisor, Wilding Picture Productions, Inc. Mail: 642 Ash St., Winnetka, Ill. (M)

Dickins, Vernon T., Kodak Mexicana, Ltd., Agencia de Correos 148, Mexico City, D.F., Mexico. (A)

Dickinson, Edwin A., Commercial Recording Engineer, Westrex Corp. Mail: Roome Rd., Box 132, Towaco, N.J. (M)

Dickinson, Jerry A., Production Manager, Jamieson Film Co. Mail: 5720 Llano St., Dallas, Tex. (M)

Dickinson, Robert V. C., Project Engineer, Telescriptions, Inc. Mail: P.O. Box 69, Wheaton, Ill. (A)

Dickinson, William A., Electronics Engineer, Sylvania Electric Products, Inc., Seneca Falls, N.Y. (M)

Didie, Louis J. J., Kodak-Pathé S.A.F., 30 rue des Vignerons, Vincennes (Seine), France. (A)

Didriksen, Roald W., Television XMTR Supervisor, KPXX Associated Broadcasters, Inc. Mail: 221 Stillings Ave., San Francisco 17, Calif. (M)

Diebold, Jerome C., Executive Assistant to the President, Wilding Picture Productions, Inc. Mail: 1345 Argyle St., Chicago. (M)

Dieffenbach, Capt. Woods W., 19th Operations Sq., 19th AS Gp. APO 239, c/o Postmaster, San Francisco, Calif. (M)

Diehl, Adam E., Dean, Los Angeles City College. Mail: 5056 Ambrose, Los Angeles 27. (A)

Dietz, Herbert R., 25 Buckminster La., Manhasset, L.I., N.Y. (A)

Di Lauro, J. J., Casillo 831, Santiago de Chili, Chile. (A)

Dillone, R., Projection Engineer, Walter Reade Theaters. Mail: 28 Lake Ave., Red Bank, N.J. (A)

Dill, James M., Electronic Engineer, UM&F Manufacturing Corp. Mail: 12215 Victoria, Los Angeles 34. (A)

DiLorenzo, Hugo, Motion-Picture and Television Films Instructor, Television Workshop. Mail: 75 W. 97 St., New York. (A)

Dimmick, Glenn L., Development Engineer, RCA Manufacturing Co., Bldg. 10-4, Front and Cooper Sts., Camden, N.J. (F)

Dimdale, Wilfrid H., Joint Managing Director, Ilford, Ltd., Ilford, Essex, England. (A)

Diner, Leo, Motion Picture Producer, 332 Golden Gate Ave., San Francisco, Calif. (M)

Dinkjian, Haig, 140 West Market St., Long Beach, N.Y. (A)

Ditmore, John W., Manager, Hall of Music, Purdue University. Mail: 822 North Grant St., West Lafayette, Ind. (A)

Dittman, Stephen P., Tulane Univ. Mail: 3324 Bell St., New Orleans, La. (S)

Dixon, Ryoden J., Jr., Visual Information Specialist. Mail: U.S. Information Agency, 1778 Penn. Ave. N.W., Washington, D.C. (M)

Dixon, Thomas L., Color Film Duplication, Sawyers Inc., Box 490, Portland, Ore. (A)

Doba, Stephen, Jr., Telephone Engineer, Bell Telephone Laboratories, Inc., Murray Hill, N.J. (A)

Dobbs, Frank S., Cine Products Supply Corp., Ashland, N.J. (M)

Dobson, Eugene H., Associate Member, Technicolor Motion Picture Corp. Mail: 6655 Woodley Ave., Van Nuys, Calif. (A)

Dobson, George, Coniston Rd., Short Hills, N.J. (M)

Dobyns, James P., Account Executive, The Case-Hoyt Corp. Mail: 48 Westwood Dr., East Rochester, N.Y. (A)

Dodge, George F., Univ. So. Calif. Mail: 8000 Honey Dr., Los Angeles 46. (S)

Dodge, Glenn T., Univ. So. Calif. Mail: 430 Norwich Dr., Hollywood 48. (S)

Doiron, Alphonse L., Metro-Goldwyn-Mayer Studios, Culver City, Calif. (A)

Dolotta, T. A., Lehigh Univ. Mail: Drinker 104, Lehigh University, Bethlehem, Pa. (S)

Donaldson, Wallace C., Canadian Television Films, 52 Yonge St., Toronto, Ontario, Canada. (A)

Donnoan, Peter J., Television Engineer, WJAR-TV. Mail: 26 Monty St., Woonsocket, R.I. (A)

Donovan, Lewis N., Chief Radio Operator, Alberta Government, Dept. of Lands & Forests. Mail: 10028-105 St., Edmonton, Alberta, Canada. (A)

Doran, B. J., Cameraman, Producer, 4607 Indianapolis Way, LaCanada, Calif. (M)

Doran, John E., 18483 Huntington Rd., Detroit 19, Mich. (A)

Dorman, George J., Manager, Motion Pictures and Visual Aids, United States Steel. Mail: 469 Salem Dr., Pittsburgh 16, Pa. (M)

Dorschug, Harold A., Radio Engineer, Station WEEI, 182 Tremont St., Boston, Mass. (A)

Dorsett, Loyd G., President, Dorsett Laboratories, Inc., 401 E. Boyd, Norman, Okla. (A)

Dorsey, Glenn H., Sound and Laboratory Engineer, Motion Picture Advertising Service, Inc., 86-15 Stroleite St., New Orleans, La. (A)

Dorsey, Harry, Univ. So. Calif. Mail: 833 W. 28 St., Los Angeles 7. (S)

Doskey, John Edward, Motion Picture Advertising Co., Inc. Mail: 622 S. Solomon, New Orleans, La. (A)

Dostal, John J., Field Sales Manager-Visual Products, RCA Victor, Mail: 128 Legion Pl., Malverne, L.I., N.Y. (M)

Dougherty, Joseph T., E. I. DuPont de Nemours & Co. Inc., 248 W. 18 St., New York. (M)

Doughty, E. E., Laboratory Technician, General Films Laboratory Corp. Mail: 4238 Riverton Ave., North Hollywood, Calif. (A)

Douglass, K. R., Jr., Capitol Theatre Supply, 28 Piedmont St., Boston, Mass. (A)

Dowling, Edward R., Jr., Junior Engineer, Ampro Corp. Mail: 3141 North Kilpatrick Ave., Chicago. (A)

Downes, A. C., 2181 Niagara Dr., Lakewood 7, Ohio. (F)

Downes, L. C., Research Engineer, Hughes Aircraft Co. Mail: 5103 Chesley Ave., Los Angeles 43. (A)

Downs, Charles W., Jr., Free-Lance Assistant Cameraman. Mail: 4782 Boston Post Rd., Pelham Manor, N.Y. (A)

Dowson, Philip Hugh Bourne, H. A. O'Connor & Co. Ltd., Laidlaw Building, P.O. Box 252, Singapore, Malaya. (A)

Doyle, Austin G., Chemical Analyst, Eastman Kodak Co. Mail: 6900 Colbath Ave., Van Nuys, Calif. (A)

Draschil, Frank J., Machinist, EDL Co. Mail: 345 N. California Ave., Hobart, Ind. (A)

Dratch, Nicholas, Quality Control Engineer, Bolsey Corp. of America. Mail: 1569 Metropolitan Ave., Bronx 62, N.Y. (A)

Dresser, W. Robert, 4 Edgewood Ave., Long Hill, Conn. (M)

Dressler, Robert, Director of Research and Development, Electrical Engineer, Chromatic Television Laboratories, Inc. Mail: 61 Hathaway Ave., Elmont, L.I., N.Y. (A)

Drew, Russell O., Development Engineer, RCA Victor Div., Bldg. 10-4, Camden, N.J. (F)

Dreyer, Edward H., Sound Mixer, Signal Corps Photographic Center. Mail: 448 E. 28 St., Brooklyn 26, N.Y. (A)

Dreyer, John F., President, Polacoat, Inc., 9750 Conklin Rd., Blue Ash, Ohio. (M)

Driscoll, John, Pa. St. Col. Mail: Dept. of Education, Pennsylvania State College, State College, Pa. (S)

Drucker, Albert, Mechanical Engineer, Gundlach Mfg. Co., Gundlach Bridge, Fairport, N.Y. (M)

Drucker, Donald, 5809 20th Ave., Brooklyn, N.Y. (A)

Drucker, Robert A., Production Supervisor, Transfilm Productions, Inc. Mail: 31-65 29th St., Long Island City, N.Y. (A)

Druz, Walter S., Research Engineer, Zenith Radio Corp. Mail: 228 South Center St., Bensenville, Ill. (M)

Dubbe, Richard F., Univ. Minnesota. Mail: 5729 Vincent Ave. S., Minneapolis, Minn. (S)

Dudeck, Paul H., Radio Engineer-Television, American Broadcasting Co., WXYZ. Mail: 15744 Whitcomb Blvd., Detroit, Mich. (A)

Dudgeon, Ronald P., Manager, Acme Engineering Co., Drewery La., Melbourne C.I. Australia. (A)

Duerr, Herman H., Technical Director, Anso. Mail: 59 West End Ave., Binghamton, N.Y. (F)

Dufaux, Georges, Technical Director, Laboratoire, Companhia Industrial Cinematografica. Mail: c/o Bank of Boston, Caixa Postal 8263, Rua 3 de dezembro, 50, Sao Paulo, S.P., Brazil. (A)

Duff, Howard G., 140-53-17 Ave., Whitestone, L.I. N.Y. (A)

Duggan, Robert, Owner, The Studio Lighting Co., 1548 N. Dearborn, Chicago. (A)

Duits, Maurice, Photographic Consultant, Murray Duitz Studios. Mail: 220-29 73d Ave., Bayside 64, N.Y. (A)

Duke, Don, Motion-Picture Production Officer, U.S. Information Agency. Mail: 8 Essex Rd., Great Neck, N.Y. (A)

Dula, Arthur M., Photographic Engineer, Engineering and Technical Div., Signal Corps. Mail: 505 E. Westmoreland Rd., Falls Church, Va. (A)

Du Mont, Allen B., President, Allen B. Du Mont Laboratories. Mail: 275 Bradford Ave., Cedar Grove, N.J. (F)

Duncan, Cyril J., Director of Photography, Dept. of Photography, University of Durham, King's College, Newcastle Upon Tyne, England. (M)

Duncan, James G., P.O. Box 939, Anchorage, Alaska. (A)

Duncan, L. Victor, Film Producer, St. Louis Educational TV Commission. Mail: 4631 Jamieson St., St. Louis 9, Mo. (A)

Dunk, Donald F., Promotion Writer, Toronto Star 80 King St., W., Toronto, Ontario, Canada. (A)

Dunkelman, Gerald F., Sound Engineer, RCA Service Co., Inc. Mail: 194 Oakdale St., Staten Island 12, N.Y. (A)

Dunn, Donald E., Motion-Picture Specialist, Editor, Sound Recording Engineer and Writer, North American Aviation, Mail: 26246 Fairview Ave., Lomita, Calif. (A)

Dunn, Everett H., TV Cameraman, Columbia Broadcasting System. Mail: 104 Indian Rd., Port Chester, N.Y. (A)

Dunn, Linwood G., Special Effects Cameraman, RKO-Radio Pictures, 780 N. Gower St., Hollywood 38. (M)

Dunn, Reginald S., Film Technician, Color Reproduction Co. Mail: 4841 Stansbury Ave., Sherman Oaks, Calif. (A)

Dunn, Robert M., Technician, 825 Academy, Tulare, Calif. (A)

Dunn, Walter E., Head of Purchasing and Maintenance, Century Theatres. Mail: 215-32 Jamaica Ave., Queens Village, L.I., N.Y. (A)

Dunning, Carroll H., President, Dunningcolor Corp., 932 N. La Brea Ave., Hollywood 38. (F)

Dunston, G. W., Projectionist, 306 W. 33 St., Norfolk, Va. (A)

Dupy, Olin L., President, Minitape Corp. Mail: 1801 Westridge Rd., Los Angeles 38. (F)

Dupy, Ralph A., Engineer, Sound Dept., M-G-M Studios, Culver City, Calif. (M)

Duryea, Albert A., Chief Engineer, Pathe Laboratories, Inc. Mail: 90 W. Horton St., City Island, Bronx 64, N.Y. (M)

Dutro, Frank, Cameraman, Lockheed Aircraft Corp. Mail: 12919 Correnti Ave., Pacoima, Calif. (A)

Dutton, Watson P., Senior Commercial Engineer, RCA Victor Div. Mail: 732 N. Edison St., Arlington 3, Va. (M)

Duval, Richard H., Development Engineer, Metro-Goldwyn-Mayer Studios. Mail: 10546 Bradbury Rd., Los Angeles 64. (M)

Duvall, Delmer P., Cameraman-Editor, The Pennsylvania State University. Mail: 48 Glennland Bldg., State College, Pa. (M)

Duvall, John W., Technical Representative, E. I. du Pont de Nemours & Co. Mail: 7051 Santa Monica Blvd., Hollywood 38. (M)

Dworkin, Beulah D., Freed Transformer Co., Inc. Mail: 558 Quincy St., Brooklyn 21, N.Y. (A)

Dworkin, Sol, Motion Picture Producer, Bell Aircraft Corp. Mail: 1080 Parkside Ave., Buffalo 14, N.Y. (M)

Dwyer, Arthur J., Army and Air Force Motion Picture Service, 3658 W. Pine Blvd., Rm. 102, St. Louis 8, Mo. (A)

Dyer, Ben E., Consultant, 164 E. 85 St., New York 28. (M)

Dyer, Robert W., Studio Manager, Motion Picture Advertising Service Co., 1032 Carondelet St., New Orleans, La. (M)

Eachus, Iredell, Jr., 136 Lodgers La., Cynwyd, Pa. (A)

Easter, Glenn J., 402 Redstone St., Republic, Pa. (M)

Eastman, Wynne S., Medical and Scientific Photographer, 1705 Crawford St., Houston 3, Texas. (M)

Eastwood, Clive, Radio Station CFRB, 37 Bloor St. W., Toronto, Ont., Canada. (A)

Eaton, James C., Eastman Kodak Co., Kodak Park, Bldg. 65, Rochester 4, N.Y. (M)

Eaton, Richard E., Physicist, USAF. Mail: 5693 Gross Dr., Dayton 3, Ohio. (M)

Eberenz, Robert W., Sound Engineer, Altec Service Corp. Mail: 1023 Martin St., Jackson, Mich. (A)

Eckhard, Henry W., Supervisor, Film Control, KPXX. Mail: 177 W. Blithedale Ave., Mill Valley, Calif. (A)

Eckhardt, Elmer F., Cinetechician, Consolidated Film Industries. Mail: 7708 W. Norton Ave., Los Angeles 46. (A)

Eckler, Leopold, Technical Consultant, Celanese Corp. of America, 290 Ferry St., Newark 5, N.J. (M)

Eddey, Erwin, Color Quality Control and Color Balancer, Tri-Art (DuArt), 245 W. 55 St., New York. (A)

Eddy, Barry T., Sound Technician, University of California at Los Angeles, Theater Arts Dept., Los Angeles 24. (A)

Edelman, Herbert K., Recording Director and Chief Engineer, Hearst Metrotone News. Mail: 1199 E. 49 St., Brooklyn 34, N.Y. (M)

Edgerton, Harold E., Professor of Electrical Measurements, Massachusetts Institute of Technology. Mail: 205 School St., Belmont, Mass. (F)

Edgerton, Richard O., Section Supervisor, Professional 35mm Color Film, Eastman Kodak Co. Mail: 104 Alameda St., Rochester 13, N.Y. (A)

Edison, Edward, TV Sales Engineer, RCA Victor Div. Mail: 329 Sycamore Rd., Santa Monica, Calif. (M)

Edison, Theodore M., Calibron Products, Incorporated, West Orange, N.J. (M)

Edson, Michael, Sound Engineer, Sales Manager, Electronics Div., Perkins Electric Co., Ltd. Mail: 409 Manor Rd., E. Toronto, Ont., Canada. (A)

Edwards, Charles N., Chief Engineer, Fairchild Camera, Inc. Mail: 34 Walnut Pl., Huntington, L.I., N.Y. (M)

Edwards, Leonard A., Vice-President, Associated Prudential Theaters, Inc. Mail: Edwards Theater, East Hampton, N.Y. (M)

Edwards, Marvin J., Arizona St. Col. Mail: 6225 N. 47 Ave., Glendale, Ariz. (S)

Edwards, Thomas A., Owner, Thomas A. Edwards Co. Mail: 10213 Pescadero Ave., South Gate, Calif. (M)

Egers, Walter G., In Charge, Sensitometric Control, Mecca Film Laboratories, Inc. Mail: 235 E. 85 St., New York 28. (A)

Eggleton, Reginald C., Research, Electrical Engineering Dept., University of Illinois. Mail: 1618 Chevy Chase, Champaign, Ill. (A)

Eglinton, William, Head of Photographic Dept., RKO-Radio Pictures, Inc., 780 N. Gower St., Hollywood 38. (M)

Egry, Russel P., Technical Representative, Altec Service Corp. Mail: 505 W. Georgia Ave., Phoenix, Ariz. (A)

Ehling, Ernest Henry, Box 824, Air Force Missile Test Center, Patrick AFB, Cocoa, Fla. (A)

Ehr - Far

- Ehrenhaft, Frans F.**, Consulting Engineer. Mail: 70-01-113 St., Forest Hills 75, L.I., N.Y. (M)
- Eich, Ferdinand L.**, Plant Supt., Technicolor Motion Picture Corp. Mail: 5116 Bilozi Ave., North Hollywood, Calif. (F)
- Einhaus, C. G.**, Manager, Photographic Div., Gardner-Denver Co. Mail: 1109 1/2 Cherry, Quincy, Ill. (M)
- Eikerman, Mrs. R.**, R. Ekerman Importacao e Exportacao "Munrau," Rua Conselheiro Nebras 263-1, Sao Paulo, Brazil. (A)
- Elias, Bernard L.**, Representative, Color Print and Film Processing, Eastman Kodak Co. Mail: Central YMCA, 100 Gibbs St., Rochester 5, N.Y. (M)
- Elias, T. J.**, Chief (Control Chemist), Technicolor Motion Picture Corp. Mail: 4943 Densmore, Encino, Calif. (A)
- Ellett, Alexander**, Physicist, Director of Research, Zenith Radio Corp. Mail: 1117 Lathrop Ave., River Forest, Ill. (M)
- Ellington, Frederick E.**, Theatre Circuit Maintenance Supervisor, Syndicate Theatres, Inc., Crump Theatre, Columbus, Ind. (A)
- Elliot, Gaylund L.**, Television Engineer, WOC-TV. Mail: 314 S. Howell St., Davenport, Iowa. (A)
- Elliot, Richard B.**, Senior Photographer, Motion Picture Div., Univ. Calif. L.A. Mail: 5752 Tobias Ave., Van Nuys, Calif. (A)
- Elliott, Lt. Col. Robert D.**, Motion-Picture Technical Staff Officer, USAF. Mail: 1545 Palmer Ave., Winter Park, Fla. (M)
- Ellis, Norman**, Research Scientist, 43-09 47 Ave., Long Island City, L.I., N.Y. (A)
- Ellis, Richard H.**, Public Relations Assistant, Ontario Agricultural College, Guelph, Ontario, Canada. (A)
- Elmer, Carlos H.**, Test Dept., U.S. Naval Ordnance Test Station. Mail: 410B Forrestal St., China Lake, Calif. (F)
- Elmer, Lloyd A.**, Design Engineer, Bell Telephone Laboratories, Inc., Whippany, N.J. (M)
- Elms, Charles D.**, 163 Highland Ave., North Tarrytown, N.Y. (M)
- Ely, Julian B.**, Univ. Calif. L.A. Mail: Radio-TV Bureau, Univ. of Arizona, Tucson, Ariz. (S)
- Embacher, Hans E.**, Optomechanisms, Inc., 216 E. 24 St., Mineola, L.I., N.Y. (M)
- Embree, Leo R.**, Motion Picture Photographer, U.S. Air Force. Mail: 265 E. Montecito Ave., Sierra Madre, Calif. (A)
- Enquist, C. S. Harry**, Engineer, Svenska AB Gasaccumulator, Stockholm-Lidingö. Mail: Skolvägen 12, Lidingö 2, Sweden. (A)
- Engel, H. Bob**, 3130 Lake Shore Dr., Chicago. (A)
- Engel, Walter J.**, Executive, Motion-Picture Cameraman, Walter Engel Studios, Inc., 20 W. 47 St., New York 19. (M)
- Engelberg, Phil R.**, Laboratory Superintendent, Modern Movies Laboratories, Inc. Mail: Pali Ave., Tujunga, Calif. (M)
- Enger, Gotfred**, Shop Superintendent, Akeley Camera & Instrument Corp. Mail: 360-75 St., Brooklyn 9, N.Y. (M)
- Engle, J. W.**, 217 Smith St., Merrick, L.I., N.Y. (A)
- Engler, Robert J.**, Westrex Corp., 111 Eighth Ave., New York 11. (M)
- Entler, James P.**, Assistant Sound Recording Engineer, Geo. W. Colburn Laboratory, Inc. Mail: 2432 Maple St., Franklin Park, Ill. (A)
- Epperson, Joseph B.**, Chief Engineer, Scripps-Howard Radio, Inc. Mail: Box 228, Berea, Ohio. (M)
- Epstein, Rudolph R.**, Apt. 5B, Hotel San Carlos, 150 E. 50 St., New York 22. (A)
- Epstein, Sidney**, 111 Tudor Pl., Bronx 52, N.Y. (A)
- Erbil, Selahattin**, Chief Engineer, Ipekfilm Studio. Mail: Levend Güvercin sok. 11, Istanbul, Turkey. (A)
- Erikson, Walter**, RCA Victor Div., Engineering Products Dept., Advanced Development Engineering Section, Bldg., 10-4, Camden 2, N.J. (A)
- Erlinger, Joseph A.**, Foreman, Camera Shop, Warner Brothers. Mail: 1212 S. Crescent Heights Blvd., Los Angeles 35. (A)
- Ervin, Russell T.**, Associate Producer, Grantland Rice Sportlight. Mail: 195 Heywood Ave., Orange, N.J. (M)
- Esau, John W.**, Executive Assistant to Copy Chief, Radio-Television Dept., N. W. Ayer & Son, Inc. Mail: 17 Linda Rd., Port Washington, L.I., N.Y. (A)
- Esch, John J.**, Projectionist, Republic Productions, Inc. Mail: 4436 Morella Ave., North Hollywood, Calif. (A)
- Esh, Raymond M.**, Wilding Picture Productions Inc. Mail: 1664 Spruce Ave., Des Plaines, Ill. (A)
- Esnaola, Juan**, Facultad de Ciencias Matematicas. Mail: Pasaje Corbellini 1135, Rosario, Argentina. (A)
- Estes, Raymond L.**, Development Engineer, Eastman Kodak Co. Mail: 551 Flower City Park, Rochester 13, N.Y. (M)
- Estua, Raul**, Sound and Projection Engineer, F. Mier y Hno., S.A. Mail: Allende 138, Apt. 6, Mexico City, Mexico. (A)
- Ettlinger, Adrian B.**, Electrical Engineer, Columbia Broadcasting System. Mail: 30 Fifth Ave., Apt. 5E, New York 11. (A)
- Evans, A. E.**, 2823 Kelly Ave., Hayward, Calif. (M)
- Evans, Ralph M.**, Color Technology Div., Eastman Kodak Co., Kodak Park Works 65, Rochester 4, N.Y. (F)
- Evans, William E., Jr.**, Television Research Engineer, Stanford Research Institute, Stanford, Calif. (M)
- Evenen, W. Lewis**, TV Technical and Consulting Engineer, 22 10th Ave. N., Jacksonville Beach, Fla. (M)
- Everest, F. Alton**, Associate Director, Moody Institute of Science. Mail: 11428 Santa Monica Blvd., Los Angeles 25, Calif. (A)
- Ewert, Roy H.**, Television Technician, Highland Radio and Television. Mail: 2849 Black Oak Rd., Hammond, Ind. (M)
- Ewig, Irving M.**, L. B. Russell Chemicals, Inc. Mail: 55 Linden Blvd., Brooklyn 26, N.Y. (A)
- Ewing, H. Leonard**, Service Engineer, RCA Service Co., Inc. Mail: 616 Clover La., Plymouth Valley, Norristown, Pa. (A)
- Ewing, Jasper G., Jr.**, 725 Poydras St., New Orleans, La. (A)
- Ewing, Maxwell**, Plains Radio Broadcasting Co., KGNC-TV Radio Bldg., Amarillo, Texas. (A)
- Exner, William L.**, Research Engineer, Hughes Aircraft Co. Mail: 2117 Seventh St., Santa Monica, Calif. (A)
- Faber, John**, Technical Representative, Eastman Kodak Co. Mail: 5 Edgewater Dr., Denville, N.J. (M)
- Fagerstrom, William H.**, Motion Picture Operator, F.W.C. Theaters. Mail: 719 Westbourne Dr., Los Angeles 46. (A)
- Faichney, James B.**, Motion-Picture Producer-Director, International Motion-Picture Div., Dept. of State. Mail: 36 Violet Ave., Hicksville, L.I., N.Y. (M)
- Faigo, M. D.**, Managing Director, Norpat, Inc., 113 W. 42 St., New York 36. (M)
- Fairbanks, Henry N.**, Designer, Engineer, Camera Works, Eastman Kodak Co., Rochester 4, N.Y. (M)
- Fairbanks, Jerry**, Producer, Jerry Fairbanks Productions, Inc., 6052 Sunset Blvd., Los Angeles 28. (A)
- Falco, Don**, Dudley Rd., Cohituate, Mass. (A)
- Fallier, Jephtha D.**, Independent Producer-Cameraman, Medo Photo Suppl. Corp. Mail: 31-78 33 St., Astoria, L.I., N.Y. (M)
- Fallis, Marne F.**, Projectionist, United Productions of America. Mail: 2511 Evelyn St., Montrose, Calif. (A)
- Farber, Edward R.**, Engineer, Strobo Research. Mail: 4217 West North Ave., Milwaukee 8, Wis. (M)
- Farid, Wahid**, 178 Shareh Farouk El Awal, Agouza, Guiza, Egypt. (M)
- Farkas, Thomas J.**, Box 2030, Sao Paulo, Brazil. (A)
- Farley, Walter L., Jr.**, Film Technician, Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38. (A)
- Farmer, Herbert E.**, Asst. Head, Dept. of Cinema, University of Southern California. Mail: 7826 Dumbarton Ave., Los Angeles 45. (M)
- Farnham, Ralph E.**, Engineering, General Electric Co., Nela Park, Cleveland 12, Ohio. (F)
- Farnsworth, Philo T.**, Director, Vice-President, Director of Research, Capehart Farnsworth Corp. Mail: 734 E. State Blvd., Fort Wayne 3, Ind. (F)
- Farrand, C. L.**, President, Farrand Optical Co., Inc., Bronx Blvd. and E. 238 St., New York 70. (F)

Far - For

Farrell, Nancy, Univ. So. Calif. Mail: 3717 McClintock Ave., Los Angeles 7 (S)

Fason, Jack, Chief, Medical Illustration Laboratory, Veterans Administration Hospital. Mail: P.O. Box 8785, University Park Station, Denver, Colo. (M)

Fathauer, George H., President Dage Laboratories, Inc., 1454 E. North St., Decatur, Ill. (A)

Faust, Roland J., Chief, Cinema Sec., Div. of Community Education, 150 Norzagaray St., San Juan, Puerto Rico. (M)

Payman, Lynn G., Photographer, 5655 La Jolla Blvd., La Jolla, Calif. (A)

Fasabiboy, Y. A., Managing Director, General Radio & Appliances, Ltd., 16 New Queen's Rd., Bombay 4, India. (M)

Federbush, Arnold, N.Y. Univ. Mail: 2041 Holland Ave., Bronx 62, N.Y. (S)

Fegan, Albert A., Electronic Technician-Projectionist, U.S. Navy & Local Theaters. Mail: State Sound Service, 17 W. Magnolia St., Stockton 3, Calif. (A)

Felthousen, A. Q., Electronics Technician, Radio Plane Co. Mail: 17615 Ludlow St., San Fernando, Calif. (A)

Felton, Elmer, 1123 W. Parkview Dr., Phoenix, Ariz. (M)

Fenton, A. Norwood, Sound Engineer, Metro-Goldwyn-Mayer Studios. Mail: 8539 Trouville Ave., Venice, Calif. (M)

Ferguson, Frank E., Audio-Visual Center, Syracuse University, Syracuse, N.Y. (A)

Ferguson, John, Supervisor of Maintenance, Famous Players Canadian Corp., Ltd., 106 Capitol Theater Bldg., Winnipeg, Manit., Canada. (A)

Fermaglich, Charles, Dentist, Pres. Empire Studios. Mail: 618 Medical Arts Bldg., Houston 2, Tex. (M)

Fernandez, Jose V., Westrex Co. Mail: Balderas 54, Depto. 6, Mexico City, D.F., Mexico. (A)

Fernandes R., Carlos, Carrera 19 47-23, Bogota, Colombia. (M)

Fernstrom, Carl E., 15016½ Dickens St., Sherman Oaks, Calif. (M)

Ferris, Fred C., Scientific Laboratory, Engineering Staff, Box 2053, MB Station, Dearborn, Mich. (A)

Ferster, Rube, Asst. Chief Engineer, Cargill, Inc. Mail: 3535 Irving Ave. S., Minneapolis, Minn. (A)

Fetherston, Joseph A., Sales Manager, Kollmorgen Optical Corp., 30 Church St., New York 7. (M)

Fieker, Capt. Virgil E., USAF, Hq. AFAC, Eglin Air Force Base, Fla. (A)

Fielding, G. E., Chief Engineer, Associated British Cinemas, Ltd., Mail: 6 Maycross Ave., Morden, Surrey, England. (A)

Fielding, Raymond, Univ. Calif. L.A. Mail, 1333½ Federal Ave., Los Angeles 25. (S)

Fields, James L., Studio Manager, Productores Asociados Mexicanos, S.A. Mail: Avenue Insurgentes No. 2108, San Angel, Mexico 20, D.F., Mexico. (M)

Fields, Louis, Photographic Consultant, 4024 Stone Canyon, Sherman Oaks, Calif. (A)

Fierst, Morris E., General Manager, Packaged Programs, Inc., 634 Penn Ave., Pittsburgh 22, Pa. (A)

Figiozzi, Joseph E., Isthmian Steamship Co. Mail: 673 Bay Ridge Pkwy., Brooklyn 9, N.Y. (A)

Filipowsky, Richard F. J., Professor of Electronics, Head of Faculty, Madras Institute of Technology, Chromepet, Chingelpet Dt., South India. (A)

Filzola, Vincent F., Engineer, Paramount Television Productions, Inc. (KTLA). Mail: 10920 Peach Grove St., North Hollywood, Calif. (M)

Filmer, Philip, 407 General Motors Research Bldg., Detroit, Mich. (M)

Finance, Charles, Univ. So. Calif. Mail: 1085¼ W. 35 St., Los Angeles 7. (S)

Fine, Aurum M., Univ. Miami. Mail: 5730 N. W. Third Ave., Miami, Fla. (S)

Fine, C. Robert, President, Fine Sound, Inc., Mail: Buckle Berg Rd., Tomkins Cove, N.Y. (M)

Fine, Eugene L., Hotel Bryant, 230 W. 54 St., New York 19 (A)

Fink, Donald G., Director of Research - R, T and A, Philco Corp. Mail: 845 Dale Rd., Meadowbrook, Pa. (M)

Finnan, William T., Laboratory Technician, U.S. State Dept. Mail: 2526 Valentine Ave., Bronx, N.Y. (A)

Firth, Roy, Director, Technical & Research Processes, Ltd. Mail: 11, "The Chestnuts," Walton-on-Thames, England. (A)

Fischer, Eugene J., Co-owner, Fischer Photographic Laboratories, 1729 N. Mobile Ave., Chicago 39. (A)

Fischer, H. W., Technical Service Manager, Carl Zeiss, Inc. Mail: 3321 Bruckner Blvd., Apt. 3F, New York 61. (A)

Fish, Price, Radio Engineer, Columbia Broadcasting System, 485 Madison Ave., New York 22. (M)

Fisher, Alexander, President, Commercial Radio-Sound Corp., 570 Lexington Ave., New York 22. (M)

Fisher, Bertram, Branch Manager, Metro-Goldwyn-Mayer Films (SA) Pty., Ltd. Mail: Box 385, Cape Town, South Africa. (M)

Fisher, Dennis Roland, % Kodak (South Africa) Ltd., P.O. Box 735, Capetown, South Africa. (A)

Fisher, Frank H., J. Arthur Rank Film Distributor (Canada) Ltd., 277 Victoria St., Toronto, Ont., Canada. (A)

Fisher, Harry E., Owner, Randolph Fisher Studios, 251 N. Canon Dr., Beverly Hills, Calif. (M)

Fisher, Henry M., Executive Vice-President, DeVry Corp., 1111 Armitage Ave., Chicago 14. (M)

Fisher, Oscar, 1000 N. Division, Peekskill, N.Y. (A)

Fisher, Robert V., President, Fisher Studio, Inc., 803 Lincoln Pl., Brooklyn 16, N.Y. (M)

Fitzpatrick, John D., Television Engineer, Lighting Director, National Broadcasting Co. Mail: 307 W. 93 St., New York 25. (A)

Fitzstephens, John J., Film Editor-Asst., Camera-man, Vis. Ed. Serv., Boy Scouts of Am. Mail: 162 W. 13 St., New York 11. (A)

Flaherty, John P., Service Engineer, Altec Service Corp. Mail: 761 Harrison Ave., Louisville, Ky. (M)

Flaster, James Z., M-G-M Sound Dept., M-G-M Studios, Culver City, Calif. (M)

Fleck, Lucile H., Vacuumate Corp., 446 W. 43 St., New York. (A)

Fleischer, Max, Motion Picture Consultant, Jam Handy Organization, Inc. Mail: 666 West End Ave., New York 25. (F)

Flemming, Malcolm L., Indiana Univ. Mail: Hoosier Courts 23-7, Bloomington, Ind. (S)

Florman, Arthur, Cameraman-Director, Florman & Babb, 70 W. 45 St., New York. (M)

Flory, John, Adviser on Non-Theatrical Films, Eastman Kodak Co. Mail: 205 Weymouth Dr., Rochester 10, N.Y. (A)

Flory, Louis P., Chief, Art and Photographic Section, Medical Illustration Div., Veterans Admin. Mail: 2776 Blaine Dr., Chevy Chase, Md. (M)

Floyd, Charles E., Assistant Laboratory Manager, Motion Picture Advertising Service, Inc. Mail: 2151 Stephen Gerard St., New Orleans, La. (A)

Flynn, Jack O., Supervisor of Photography, Union Carbide and Carbon Co., Rm. 308, 30 E. 42 St., New York 17. (A)

Fodor, Ferenz, Chief Engineer, Filmcraft Productions. Mail: 628 S. Orange Dr., Los Angeles 36. (M)

Fogelman, Ted, 1057 S. Ogden Dr., Los Angeles. (A)

Foley, Robert R., Electronics Engineer, Bell & Howell Co. Mail: 7645 N. Rogers Ave., Chicago 26. (A)

Folkemer, Paul I., Photo Service Dealer, Mail: 927 Poplar Grove St., Baltimore 16, Md. (A)

Follansbee, Jack G., Box 175, Ottawa, Ont., Canada. (A)

Foots, Paul C., Optical Development Engineer, Bell & Howell Co., 1700 McCormick Rd., Chicago 45. (M)

Ford, K. A., Partner, Triangle Continuous Daylight Motion Picture Projector Co. Mail: 201 N. Wells St., Chicago 6. (M)

Fordyce, Charles E., Superintendent, Dept. of Manufacturing Experiments, Eastman Kodak Co., Kodak Park Works, Rochester 4, N.Y. (F)

Forest, Orest J., Manager, Western Electric Co. (Caribbean), 9-11 Edward St., Port of Spain, Trinidad, British West Indies. (A)

Formicelli, Alfred, Clerk, U.S. Treasury Dept. Mail: 8798 16 Ave., Brooklyn 14, N.Y. (A)

Forrest, David, Warner Brothers, 400 Olive Ave., Burbank, Calif. (A)

Forrest, John L., Dept. Manager, Ansoco, 29 Charles St., Binghamton, N.Y. (M)

Forrestal, James, General Manager, General Aniline & Film Corp., Ansoco Div., Binghamton, N.Y. (M)

For - Gal

- Forrester, Bill**, Industrial Photographer, Hughes Aircraft Corp. Mail: 4533 Green Meadows Ave., Torrance, Calif. (A)
- Forsyth, Charles T.**, Motion Picture Officer, USAF, 548th R.T. Sq., APO 328, c/o Postmaster, San Francisco, Calif. (A)
- Fortson, Charles W.**, Wil-Kin Theater Supply, Inc., 150 Walton St. N.W., Atlanta, Ga. (M)
- Foshey, Fred E., Jr.**, Staff Photographer, WJAR-TV, 176 Weybossett St., Providence, R.I. (A)
- Foster, Arthur L.**, Motion Picture Technician, U.S. Dept. of Agriculture. Mail: 7115 24 Ave., Hyattsville, Md. (A)
- Foster, John Carson**, Cameraman, National Film Board of Canada, Ottawa, Ont., Canada. (A)
- Foster, John H.**, Photographer, High-Speed Specialties, U.S. Navy. Mail: 32 Middagh St., Brooklyn, N.Y. (A)
- Fouce, Frank**, Motion-Picture Producer, Theater Owner. Mail: 3212 Griffith Blvd., Los Angeles. (M)
- Foulds, Blair**, Vice-President, General Precision Laboratory Inc., 63 Bedford Rd., Pleasantville, N.Y. (M)
- Fournier, Gilbert**, Executive Council Dept., 1265 St. Denis St., Montreal, Que., Canada. (A)
- Fournier, Rodolphe**, TV Maintenance Supervisor, Canadian Broadcasting Corp. Mail: 826 Riverview Ave., Verdun, Que., Canada. (A)
- Foxe, Morton**, Asst. Staff Member, General Precision Laboratory Inc. Mail: 796 Bronx River Rd., Bronxville, N.Y. (A)
- Foy, Walter L.**, Supervisor, Cine and Trade Products, E. I. du Pont de Nemours & Co. Mail: 78 Van Liew Ave., Milltown, N.J. (M)
- Franch, Ernest W.**, Chief Engineer, Development and Research, Reeves Soundcraft Corp. Mail: 432 Courtland Ave., Glenbrook, Conn. (A)
- Franco, Maurice**, Electronic Project Engineer, RCA Victor Div. Mail: 9118 Barteau Ave., Pacoima, Calif. (A)
- Frank, George**, Motion-Picture Producer, 4540 Hayvenhurst Ave., Encino, Calif. (A)
- Frank, Werner I.**, Circle Film Laboratories, Inc. Mail: 28 Little Rd., Brookline 46, Mass. (A)
- Franks, Henry Lewis**, Film Research Section, RCA Victor Division. Mail: Meeshaw Trail, Medford Lakes, N.J. (A)
- Franzen, Russell G.**, Industrial Photographer, American Can Co. Mail: 1412 S. Fourth Ave., Maywood, Ill. (M)
- Fraser, Robert M.**, Development Engineer, National Broadcasting Co., Rm. 578, 30 Rockefeller Plaza, New York 20, (A)
- Fraser, Lt. Comdr. Walter E.**, U.S. Navy. Mail: 8204 Hurlbut St., Cabrillo Hts., San Diego 11, Calif. (A)
- Frayne, John G.**, Engineering Manager, Westrex Corp., 6601 Romaine St., Los Angeles 38. (F)
- Fraser, Robert E.**, Chief Engineer, Acra Instruments, Div. of Pacific Universal Products Corp. Mail: 978 Kent St., Altadena, Calif. (M)
- Freedman, Alan E.**, De Luxe Laboratories, Inc., 850 Tenth Ave., New York 19. (F)
- Freedman, Harry J.**, Electrical Construction Engineer, Progressive Electric Construction Co., Inc., 240 N. 13 St., Philadelphia 7, Pa. (M)
- Freedman, Myron L.**, General Manager, Crescent Film Laboratories, Inc. Mail: 7510 N. Ashland Ave., Chicago 26. (M)
- Freeman, Howard E.**, Owner, H. E. Freeman Co. Mail: 4517 Sepulveda Blvd., Sherman Oaks, Calif. (A)
- Freeman, John Norman**, Motion-Picture Cameraman, North American Aviation. Mail: 6678 W. 86 Pl., Los Angeles 45. (A)
- Freeman, Lewis C.**, Technical Service Engineer, Stromberg-Carlson Co. Mail: 843 Emberry Rd., Penfield, N.Y. (A)
- Freeman, Otis S., Jr.**, WPXI, Mail: 67-49G 192 St., Fresh Meadows, L.I., N.Y. (A)
- Freeman, Robert L.**, A. C. Nielsen Co., Engineering Dept., 807 Howard St., Evanston, Ill. (A)
- Freeschi, John B.**, Television Engineer, National Broadcasting Co. Mail: 2439 W. Huron St., Chicago 12. (A)
- Freimann, Frank**, Electro Acoustic Products Co., 2131 Bueter Rd., Fort Wayne 4, Ind. (F)
- French, Hubert**, Television Technician, National Broadcasting Co. Mail: 795 Meeker Ave., Brooklyn 22, N.Y. (A)
- Frenette, Charles**, Television Technical Director, Canadian Broadcasting Corp. Mail: 5200 Hingston Ave. N.D.G., Montreal, Canada. (A)
- Freuler, John R.**, 241 Fairview Rd., Glencoe, Ill. (M)
- Freund, Karl**, President, Photo Research Corp. Mail: 15024 Devonshire St., San Fernando, Calif. (F)
- Frew, Patricia**, Univ. So. Calif. Mail: 10385 W. Olympic Blvd., Apt. H, Los Angeles 64. (S)
- Friedel, E. Todd**, Motion-Picture Laboratory Technician, Telefilm, Inc. Mail: 6905 Ajax Ave., Bell Gardens, Calif. (A)
- Friedl, George, Jr.**, President, Librascope, Inc., Subsidiary of General Precision Equipment Corp. Mail: 842 Lynnhaven La., La Canada, Calif. (F)
- Friedland, Benjamin**, Production Manager, Ozalid Div., General Aniline & Film Co. Mail: 308 Riverside Dr., Binghamton, N.Y. (A)
- Friedman, Jacob J.**, Chief Engineering Photographer, Emerson Electric Mfg. Co. Mail: 7010 Tulane, University City 5, Mo. (A)
- Friedman, Thomas B.**, Chief Television Engineer, Empire Coil Co. Mail: 19 W. 44 St., New York. (M)
- Friend, Halton H.**, Assistant to President, Arnold Engineering Co. Mail: Richmond La., Crystal Lake, Ill. (F)
- Frisbie, H. E.**, District Service Manager, RCA Service Co. Mail: 9215 Fernhill, Parma, Ohio. (M)
- Fritts, Edwin C.**, Physicist, Development Dept., Camera Works, Eastman Kodak Co., 333 State St., Rochester 4, N.Y. (F)
- Fritzen, John**, Chief Chemist, Color Corp. of America. Mail: 11583 Huston St., North Hollywood, Calif. (M)
- Frosch, Maitland E.**, Theater Equipment, Frosch Theatre Supply, 1111 Currie Ave., Minneapolis 3, Minn. (A)
- Frothingham, Anthony**, Kodak-Pathe S.A.F., 17 Rue Francois Ier, Paris 8*, France. (M)
- Froussard, J. Hinds**, Cine Productions, P.O. Box 3054, Tyler, Texas. (A)
- Fuchs, Theodore**, Teacher, Consulting Engineer Northwestern University, N.U. Speech Bldg., Evanston, Ill. (A)
- Fuhlrott, Ruth A.**, Research Chemist, Technicolor Motion Picture Corp., 6311 Romaine St., Los Angeles 38. (A)
- Fuhr, Rudolph**, Motion-Picture Cameraman, 2110 N. Crawford Ave., Chicago. (A)
- Fuhrman, Richard E.**, Partner, Schaefer Bros. Co., 1059 W. 11 St., Chicago 7. (A)
- Fulgham, Claude O.**, Vice-President in Charge of Management, Video Theatres. Mail: 11½ N. Lee, Box 1354, Oklahoma City, Okla. (A)
- Fuller, D. William**, President, D. William Fuller Co., 2320 E. 75 St., Chicago 49. (M)
- Fullerton, Richard D.**, Photographic Engineer, USAF. Mail: 34 S. Quentin Ave., Dayton 3, Ohio. (A)
- Fulmer, Harold M.**, TV Broadcast Engineer, Wrather-Alvarez Broadcasting, Inc., KFMB-TV. Mail: 1214 Thomas Ave., San Diego 9, Calif. (A)
- Fulmis, Mike J.**, Univ. Calif. L.A. Mail: 3297 Glendon Ave., Los Angeles. (S)
- Fulwider, Robert W.**, Patent Lawyer, 5225 Wilshire Blvd., Los Angeles 36. (M)
- Fung, David T.**, New Inst. for Film and TV. Mail: 305 Riverside Dr., Apt. 11C, New York 25. (S)
- Furer, Edward**, Owner, Producers Service Co., 2704 W. Olive Ave., Burbank, Calif. (M)
- Fussell, Alex**, Theater Projectionist, Valuskis Theatres. Mail: 11914 Cheshire St., Norwalk, Calif. (A)
- Gaalaa, Kenneth E.**, Univ. So. Calif. Mail: 4069 S. Figueroa, Los Angeles 37. (S)
- Gage, Fred W.**, Laboratory Superintendent, Warner Brothers Pictures, Inc., 125 S. Hollywood Way, Burbank, Calif. (F)
- Gagliardo, Gio**, Director, Sound & Projection Dept., Stanley Warner Theatres. Mail: 1093 Bromley Ave., Englewood, N.J. (A)
- Gaines, Albert**, c/o Greenwalk, 3210 Perry Ave., Bronx, N.Y. (A)
- Gaj, Edward G.**, Machinist, Warner Brothers. Mail: 7938 Radford Ave., North Hollywood, Calif. (A)
- Galante, James W.**, Director of Photography

- American Television, Inc. Mail: 4738 W. Congress St., Chicago 44. (A)
- Galbreath, Richard E.**, Galbreath Picture Productions, Inc., 2905 Fairfield Ave., Ft. Wayne, Ind. (M)
- Gallagher, James C.**, President, Gallagher Films, Inc. Mail: 137 N. Oakland Ave., Green Bay, Wis. (A)
- Gallagher, Lewis W.**, Projectionist, Balaban and Katz Theater Amusement Co. Mail: 7602 Eastlake Ter., Chicago 26. (A)
- Galliano, Franco**, Via Sabotino 2, Rome, Italy. (A)
- Gallo, A. Raymond**, Equipment Advertising Manager, Quigley Publications, Mail: 41-08 Parsons Blvd., Flushing, L.I., N.Y. (M)
- Galloway, William J.**, Bolt, Beranek & Newman, 16 Eliot St., Cambridge 38, Mass. (A)
- Galluccio, Victor**, Film Technician, Producers Laboratory, Mail: 217 Mulberry St., New York. (A)
- Galminas, Dominic**, Director, Cameraman, Editor, Applied Physics Laboratory, Johns Hopkins University, Mail: 1203 Belvedere Blvd., Silver Spring, Md. (A)
- Gambet, Edward**, Engineer, Mail: 3221 Clark Ave., Burbank, Calif. (A)
- Gamon, George A.**, Motion Picture Engineer, Sound Service Co., Pty., Ltd. Mail: 6 Alameda St., Parkdale, Melbourne, Australia. (A)
- Gancie, Joseph J.**, SRT-TV Studios, Mail: 108 Central Ave., Brooklyn 6, N.Y. (S)
- Ganon, Bob R.**, TV Ads, Inc., 3839 Wilshire Blvd., Los Angeles 5. (M)
- Gansell, Alexander E.**, Director, Audio Productions, Inc., 630 Ninth Ave., New York 19. (A)
- Ganz, Emil C.**, Ganz and Co., Bahnhofstrasse 40, Zurich, Switzerland. (M)
- Garcia, Gilberto E.**, 3024 Royal St., Los Angeles 7. (S)
- Gardenhire, Hervey T.**, Manager, Caldwell Theatres, Box F, O'Donnell, Tex. (A)
- Gardner, Lorin M.**, Group Leader, Graphic Arts, Los Alamos Scientific Laboratory, University of California, P.O. Box 1663, Los Alamos, N.M. (M)
- Gardner, Robert S.**, Owner, Gardner Theatre Equipment Co. Mail: 2505 E. 72 St., Chicago 49. (M)
- Garling, W. F.**, Director, RCA Photophone, Ltd., 36 Woodstock Grove, Shepherds Bush, London, W12, England. (M)
- Garman, Raymond L.**, Vice-President, General Precision Laboratories, Inc., 63 Bedford Rd., Pleasantville, N.Y. (F)
- Garnes, Lee D.**, 460 Dalehurst Ave., Los Angeles 24. (A)
- Garver, Ray H.**, Engineer, Garver Electric Co., Mail: 617 N. Columbia St., Union City, Ind. (A)
- Gaski, T. J.**, Director of Research and Development, Pathe Laboratories, Inc. Mail: 722 Catalpa Ave., Teaneck, N.J. (M)
- Gaspar, Bela**, Director of Research, Gasparcolor, Inc., 1050 Cahuenaga Blvd., Hollywood 38. (M)
- Gately, Frederick**, First Cameraman, Gross-Krasne Productions (California Studios), Mail: 10429 Quito La., Los Angeles. (M)
- Gathercole, John**, Chief Engineer, Telecommunications & Electronics (Africa) Ltd., P.O. Box 10523, Johannesburg, South Africa. (A)
- Gausman, Harvey E.**, Chemical Foreman, General Film Laboratories, Mail: 162 Gretna Green Way, Los Angeles 49. (A)
- Gavaldon, A. L.**, Engineer, KEPO, Mail: 1005 Mundy Ave., El Paso, Tex. (A)
- Gavey, Maj. Thomas W.**, Motion-Picture Staff Officer, USAF, Mail: 800 Hilltop Arms, Montgomery 5, Ala. (M)
- Gavin, Roy J.**, Minnesota Mining & Mfg. Co., 900 Fauquier St., Paul 6, Minn. (M)
- Gaw, Ernest D.**, Service Inspector, Interstate Circuit, Inc. Mail: 501 Chickasaw Trace, Grand Prairie, Tex. (M)
- Gaw, Sin Hock**, Univ. So. Calif. Mail: 1129 W. 37 Pl., Los Angeles 7. (S)
- Gawol, Eugene W.**, Technician, Magnecord, Inc. Mail: 8200 Brandon Ave., Chicago 17. (S)
- Gaylord, Lt. Col. James L.**, Commanding Officer, USAF, Lookout Mountain Laboratory, Mail: 1000 Kagawa St., Pacific Palisades, Calif. (A)
- Geannakakes, Steve**, N.Y. Univ. Mail: 113 N. Ninth St., Newark, N.J. (S)
- Gebhart, Wilford W.**, Film Engineer, WSM-TV, Mail: 2000 Castleman Dr., Nashville, Tenn. (M)
- Geib, Ervin E.**, Manager, Lighting Carbon Dept., National Carbon Co., Box 6087, Cleveland 1, Ohio. (F)
- Geler, Jane H.**, Purchasing Agent, Acme Camera Corp. Mail: 300 S. Mariposa St., Burbank, Calif. (A)
- Geiger, Fred J.**, Superintendent, Mercury Film Laboratories, Inc., 723 7th Ave., New York. (M)
- Geller, Raymond L.**, President, A. R. Maas Chemical Co., Div. of Victor Chemical Works, 4570 Ardine St., South Gate, Calif. (A)
- Geis, Donald C.**, Recording Engineer, Kling Studios, Inc. Mail: 5939 Forest Glen Ave., Chicago 30. (A)
- Geist, Henry J.**, Sales Engineer & Consultant, Henry J. Geist & Associates, Inc. Mail: 196 Fifth St., Stamford, Conn. (M)
- Geib, Leo**, c/o Lord Baltimore Hotel, Miami Beach, Fla. (M)
- Gell, Hugh D.**, Service Engineer and Projectionist, 2 Henry St., KEW 4, Melbourne, Australia. (A)
- Geller, Charles**, Sound Recordist, RCA Victor Div. Mail: 8550 Boulevard East, North Bergen, N.J. (A)
- Geller, Mae**, Picture and Sound Timer, Warner Brothers Pictures, Inc. Mail: 1615 Ave. I, Brooklyn 30, N.Y. (M)
- Gellert, Hal**, TV Technician, Columbia Broadcasting System, Mail: 585 West End Ave., New York 24. (A)
- Gemeinhardt, George C.**, Projectionist, Balaban and Katz, Mail: 3047 Wilson Ave., Chicago 25. (M)
- Genock, Edouard P.**, News Editor, Paramount News, Mail: 21 Winhurst Dr., Rochester 18, N.Y. (M)
- Gensinger, Nicholas**, Mechanical Supervisor, Movielab Film Laboratories, Inc. Mail: 671 168 St., Flushing 65, N.Y. (M)
- Gent, E. W.**, 251 Speedwell Ave., Morristown, N.J. (M)
- George, Robert Leland**, Chief Engineer, Berndt-Bach Inc. Mail: 5246 Bindevald Rd., Torrance, Calif. (M)
- George, Royford Verden**, Univ. So. Calif. Mail: 3437 Warwick Ave., Los Angeles. (S)
- Gephart, William E., Jr.**, Plant Superintendent, General Film Laboratory, Mail: 4537 Placidia Ave., North Hollywood, Calif. (M)
- Gercke, George J.**, Chief, Motion Picture Branch, American Embassy, APO 500, c/o Postmaster, San Francisco, Calif. (A)
- Gerecke, W. F.**, Cameraman, Paramount News-Thorobred Photo; First Cameraman and President, Camair, Inc. Mail: 3838 Irvington Ave., Miami 33, Fla. (A)
- Gerlach, Eleanor**, Research Technician, Myron Prinzmetal, M.D., Cedars of Lebanon Hospital, Research Laboratory, Los Angeles 27. (A)
- German, William J.**, President, W. J. German, Inc., John St., Fort Lee, N.J. (M)
- Germann, Rolf L.**, Vice-President and General Manager, Sintered Carbide Corp. Mail: 32 Brenner Ave., Bethpage, L.I., N.Y. (M)
- Gerrie, Alfred L., Jr.**, Calif. St. Poly. Col. Mail: 1118 N. El Molino Ave., Pasadena 6, Calif. (S)
- Gerstle, Arthur**, Asst. Cameraman, Free-Lance, I.A.T.S.E., Local 659, Mail: 11147 King St., North Hollywood, Calif. (A)
- Gerstner, John Edward**, Optical Inspector and Engineer, USAF, Mail: 86-27 85 St., Woodhaven 21, N.Y. (A)
- Getso, Walter F.**, 198 S. Commonwealth Ave., Los Angeles. (M)
- Gevatoff, Sam**, Signal Corps Pictorial Center, Mail: 1484 Watson Ave., Bronx, N.Y. (M)
- Ghosh, Ishan**, Recordist, c/o Kardar Productions, Parel, Bombay, India. (A)
- Gibbons, Thomas J., Jr.**, Sales Manager, Minnesota Mining & Manufacturing Co. Mail: 45337 Tenth St. W., Lancaster, Calif. (M)
- Gibbons-Fly, Walter**, 51 W. Tenth St., New York 11. (M)
- Gibbs, C. Ryle**, Technical Consultant, Mole-Richardson, Etablissements Mole, 60 Rue de Bellevue, Boulogne sur Seine, Paris, France. (A)
- Gibbs, C. Wesley**, 83-52 Talbot St., Kew Gardens, L.I., N.Y. (M)
- Gibson, George H.**, Vice-President, W. J. German, Inc., 6700 Santa Monica Blvd., Hollywood 38. (A)
- Gibson, Gordon O.**, Theater Equipment Engineer, Atlas Theatre Supply Co., 402 Miltenberger St., Pittsburgh, Pa. (A)

Gib - Gon

- Gibson, Thomas L.**, Vice-President, W. J. German, Inc., 6040 North Pulaski Rd., Chicago 30. (M)
- Gibson, William John**, Motion-Picture Photographer, USAF. Mail: 10230 Fernglen Ave., Tujunga, Calif. (M)
- Giesking, Marion W.**, Field Representative, RCA Service Co., Inc., 1333 S. Franklin St., Denver 10, Colo. (A)
- Gilbert, Ellis A.**, Berndt-Bach, Inc. Mail: 1830 N. Cherokee Ave., Hollywood 28. (A)
- Gilcher, Vincent J.**, Rockefeller Center, Inc. Mail: 435 Palisade Ave., Bogota, N.J. (A)
- Gilkeson, David C.**, Project Engineer (Optics), Wollensak Optical Co., 850 Hudson Ave., Rochester 21, N.Y. (M)
- Gill, George H.**, Television Lighting Sales Engineer, Kliegl Bros. Mail: 13 Smith St., Glen Head, N.Y. (A)
- Gill, Norman P.**, Chief Engineer, Head, Lakes Broadcasting Co. Mail: 1310 W. First St., Duluth 6, Minn. (A)
- Gill, Wilson E.**, Wilson Gill, Inc., 1217 Eye St., N.W., Washington 5, D.C. (M)
- Gille, Hugo E.**, Technician, Radio Div., Columbia Broadcasting System. Mail: West Greenbrook Rd., North Caldwell, N.J. (A)
- Gillet, Albert**, Managing Director, Brockliss-Simplex S.A., 6 Rue Guillaume Tell, Paris 17^{me}, France. (M)
- Gillette, Edwin**, Univ. So. Calif. Mail: 480 N. Bundy Dr., Brentwood, Los Angeles 49. (S)
- Gillette, Frank N.**, Head, Product Development Dept., General Precision Laboratory Inc. Mail: Manville La., Pleasantville, N.Y. (F)
- Gilman, James S.**, Cinematographer, Editor, Lockheed Aircraft Corp. Mail: 16917 Chatsworth St., Granada Hills, Calif. (A)
- Gilmartin, William A.**, Director, Loucks and Norling Studios. Mail: 21 Ingram St., Forest Hills Gardens, L.I., N.Y. (A)
- Gilreath, Walter W.**, 3732 Stanford St., Dallas 5, Tex. (M)
- Gimborn, Charles J., Jr.**, Chief Motion Picture Photographer, WCAU-TV. Mail: 412 W. Delphine St., Philadelphia 20, Pa. (A)
- Gloga, Peter C.**, Vice-President and Chief Sound Engineer, Telefilm, Inc., 6039 Hollywood Blvd., Hollywood 28. (M)
- Giovanelli, Frank**, Cameraman (Aviation), Consolidated Film Industries. Mail: 2716 Marion Ave., Bronx, N.Y. (M)
- Giovanelli, Frank, Jr.**, 2716 Marion Ave., Bronx, N.Y. (A)
- Gippner, Gerald O.**, Technical-Engineering Staff, Movie-Mite Corp. Mail: 2114 Cleveland Ave., Kansas City 1, Mo. (A)
- Gipson, Henry C.**, President, Filmfax Productions, 10 E. 43 St., New York 17. (A)
- Girard, Weldon**, Owner-Manager, Girard Theatre Supply Co., 320 W. Washington St., Phoenix, Ariz. (M)
- Girill, Robert B.**, Quality Control Engineer, Camera Works, Eastman Kodak Co. Mail: 194 Hoover Dr., Rochester 15, N.Y. (A)
- Giroux, George E.**, Field Representative, Technicolor Motion Picture Corp., 6311 Romaine St., Los Angeles 38. (M)
- Giroux, George E., Jr.**, Television Director, Proctor & Gamble Productions, 7324 Santa Monica Blvd., Hollywood 46. (A)
- Gisbrecht, James H.**, Electrical Engineer, Northrup Aircraft. Mail: 10535 Mansel Ave., Inglewood 2, Calif. (A)
- Glandbard, Max**, Producer, Filmwright Productions, Inc. Mail: 195 Mohawk Dr., River Edge, N.J. (A)
- Glass, Jack R.**, 10858 Wagner St., Culver City, Calif. (M)
- Glatz, M. C.**, General Purchasing Agent, Fox Intermountain Amusement Corp., 1716 Blake St., Denver 2, Colo. (A)
- Glave, Glenn F.**, Office Manager, Chicago Electric Co., 5058 W. Wolfram St., Chicago 41. (M)
- Glavin, John J.**, Asst. General Manager, Color Corp. of America. Mail: 4337 Whitsett Ave., North Hollywood, Calif. (M)
- Glenn, Glen E.**, President, Glen Glenn Sound Co., 6624 Romaine St., Hollywood 38. (A)
- Glenn, James A.**, 32 E. 64 St., Apt. 3N, New York 21. (M)
- Glennan, Gordon E.**, General Manager, Sound Services, Inc. Mail: 802 N. Martel Ave., Hollywood 46. (M)
- Glennon, Bert**, 14130 Valley Vista Blvd., Sherman Oaks, Calif. (M)
- Glennon, Lawrence E., Jr.**, Industrial Engineer, Photographic Equipment, Signal Corps Pictorial Center. Mail: 15 Hatch Ter., Dobbs Ferry, N.Y. (M)
- Glickman, Harry**, President, Mecca Film Laboratories, Inc., 630 Ninth Ave., New York 19. (M)
- Glubin, Samuel B.**, New Inst. for Film and TV. Mail: 231 Snediker Ave., Brooklyn 7, N.Y. (S)
- Glyptis, Nicholas**, Director of Research, Multi-Tron Laboratory, 4624 W. Washington Blvd., Chicago 44. (A)
- Gobrecht, Robert L.**, Cameraman, Syracuse Univ., Audio-Visual Center, Collendale at Lancaster, U.S.O.M./Iran. Mail: APO 205, c/o Postmaster, New York (A)
- Goddard, Garth F.**, Univ. Toronto. Mail: 158 Hammersmith Ave., Toronto 8, Ont., Canada. (S)
- Goebel, Robert J.**, Electronic Instrumentation Engineer, Eclipse-Pioneer Div., Bendix Aviation Corp. Mail: P.O. Box 75, West Milford, N.J. (A)
- Goehner, W. R.**, Member of Technical Staff, Bell Telephone Laboratories. Mail: R.F.D. 2, Bailey's Mill Rd., Morristown, N.J. (A)
- Goetz, Jack**, Motion Picture Consultant, Republic Pictures. Mail: 115 Central Park W., New York 23. (M)
- Golan, Joseph C.**, Superintendent, Production, Eastman Kodak Co. Mail: Huntington Hills, Rochester 9, N.Y. (M)
- Gold, Leon B.**, Univ. So. Calif. Mail: 715 S. Normandie Ave., Los Angeles 5. (S)
- Goldberg, Benedict S., Jr.**, Motion Picture Cameraman, Lockheed Aircraft Corp. Mail: 6927 Aura Ave., Reseda, Calif. (A)
- Goldberg, Ernest W.**, President, Golde Manufacturing Co., Mail: 1140 Michigan, Wilmette, Ill. (M)
- Goldberg, Herbert E.**, Goldberg Instruments Ltd., Tariffville, Conn. (A)
- Goldberg, Morris**, Manufacturer, Goldberg Brothers, 1745 Wazee St., Denver, Colo. (A)
- Goldberg, Morris M.**, Chief, Training Aids Div., Medical Illustration Service, Armed Forces Institute of Pathology, Mail: 4822 Eighth St., N.W., Washington 11, D.C. (A)
- Golden, Nathan D.**, Director, Scientific, Motion Picture and Photographic Products Div., Business and Defense Services Admin., Dept. of Commerce, Washington 25, D.C. (F)
- Goldfarb, Henry**, Assistant Laboratory Superintendent, Twentieth Century-Fox Film Corp. Mail: 8139 W. Fourth St., Los Angeles 48. (A)
- Goldman, Albert**, Projection Engineer, Professional Projection Service. Mail: 46 Radnor Rd., Brighton 35, Mass. (A)
- Goldman, Leslie A.**, Tempo Productions, Inc., 588 Fifth Ave., New York 36. (A)
- Goldman, Russell**, Sound-Projector and Television Manufacturer and Designer, Movietone-Tone Co. Mail: 120 Broadway, New York 5. (A)
- Goldmark, Peter C.**, Vice-President in Charge of Columbia Laboratories Div., Columbia Broadcasting System, 485 Madison Ave., New York 22. (F)
- Goldrick, Miles A.**, Western Electric Co. (Orient) Ltd., Mihara Bldg., No. 54 Chome, Ginza, Chuo-Ku, Tokyo, Japan. (A)
- Goldsmith, Alfred N.**, Consulting Engineer, 597 Fifth Ave., New York 17. (F)
- Goldsmith, Charles B.**, Sound Technician, Radio Corp. of America. Mail: 307 S. Kenter Ave., West Los Angeles, Calif. (A)
- Goldsmith, Lloyd T.**, Sound Dept., Warner Brothers Pictures, Inc., Burbank Calif. (F)
- Goldsmith, Thomas T., Jr.**, Vice President - Research, Allen B. Du Mont Laboratories, Inc., 2 Main Ave., Passaic, N.J. (F)
- Goldstein, Milton**, Dean, American TV Institute of Technology. Mail: 1111 Ainslie St., Chicago. (A)
- Goldstein, Raphael L.**, Director of Films, WFIL-TV. Mail: 1812 S. Fifth St., Philadelphia 48, Pa. (A)
- Goldwasser, Samuel Ralph**, Chemist, Color Laboratory, Signal Corps Pictorial Center. Mail: 2285 Ocean Ave., Brooklyn 29, N.Y. (A)
- Golow, Samuel**, Manager, Sound Dept., Bass Camera Co. Mail: 2915 W. Summerdale Ave., Chicago 25. (A)
- Gonzalez, Eduardo G.**, Dealer, Motion Picture

Gon - Gr

- Supplies, National Theater Supply Export. Mail: Box 3871, San Juan, Puerto Rico. (M)
- Gonzalez, G. Jesus**, Recording Engineer, Tepeyac Studios. Mail: Coquimbo 868, V.G.A. Madero, Mexico City, D.F. Mexico. (M)
- Goodale, E. Dudley**, 184 Woodland Ave., New Rochelle, N.Y. (M)
- Goodman, Kenneth C.**, Ken Goodman Productions, 1133 S. High St., Columbus 6, Ohio. (M)
- Goodman, Louis S.**, Executive Director, Film Research Associates. Mail: 304 Pinebrook Blvd., New Rochelle, N.Y. (M)
- Goodman, Marvin**, Sales Representative, Hornstein Photo Sales. Mail: Box 176, Coral Gables, Fla. (A)
- Goodman, E. Irwin**, Univ. Calif. L.A. Mail: 737 Burchett St., Glendale 2, Calif. (S)
- Goodwin, Harry D.**, General Manager, Newark Broadcasting Corp., Station WVNJ, 93 Halsey St., Newark, N.J. (M)
- Gopal, Krishna**, 6 Marwari Bungalow, Tagore Rd., Santa Cruz, Bombay 23, India. (A)
- Gordon, Alan**, Designer and manufacturer of motion-picture and photogrammetric equipment, Gordon Enterprises. Mail: 5362 N. Cahuenga Blvd., North Hollywood, Calif. (M)
- Gordon, Barry O.**, Instructor in Motion Picture Photography, Ryerson Institute of Technology. Mail: Apt. 3, 107 Homewood Ave., Toronto 5, Ont., Canada. (M)
- Gordon, George H.**, Photographic Engineer, Eastman Kodak Co. Mail: 8 Highland Ave., Rowayton, Conn. (M)
- Gordon, Irl**, Projection Supervisor, Skirball Brothers Theaters, Forum Theater. Mail: 104 Bittman St., Akron 3, Ohio. (M)
- Gordon, James B.**, Director of Photography and Head of Optical Printing Dept., Twentieth Century-Fox Film Corp. Mail: 1216 Daniels Ave., Los Angeles 35. (M)
- Gordon, Larry**, Producer and Director, Television Features, Inc., Agency Consultants, Inc., 480 Lexington Ave., New York 17. (M)
- Gordon, Sol**, N.Y. Univ. Mail: 867 Hegeman Ave., Brooklyn, N.Y. (S)
- Goren, Lewis**, SRT-TV Studios. Mail: 149 E. 149 St., New York 51. (S)
- Goris, Edward N.**, Sales Engineer, General Electric Co. Mail: 212 N. Vignes St., Los Angeles. (A)
- Gorsline, Anthony Lee**, Univ. Calif. Mail: 1047 18 St., Apt. G, Santa Monica, Calif. (S)
- Goshaw, Irl B.**, Senior Patent Attorney, Radio Corporation of America. Mail: 149 S. Almont Dr., Beverly Hills, Calif. (A)
- Goshay, D. C.**, Engineer, Alter Service Corp. Mail: 3089 E. Ventura Blvd., Thousand Oaks, Calif. (A)
- Gottlieb, Arthur**, President, Film Laboratories of Canada, Ltd., 310 Lakeshore Rd., Toronto 14, Ont., Canada. (A)
- Gottlieb, Bertram**, N.Y. Univ. Mail: 23-33 30 Ave. Long Island City, N.Y. (S)
- Gottling, James G.**, Lehigh Univ. Mail: 458 Center St., Bethlehem, Pa. (S)
- Gottschalk, Robert E.**, Manufacturer, Panavision, Inc. Mail: 11921 Kearsarge St., Los Angeles 49. (M)
- Gould, Arthur**, 1253 N. Orange Dr., Los Angeles. (A)
- Gould, Walter D.**, Box 63, Chenango Bridge, N.Y. (A)
- Graff, Earl F.**, Asst. Manager, Pembrex Theatre Supply Corp. Mail: 10540 Pangborn Ave., Downey, Calif. (A)
- Graham, C. L.**, Color Control Dept., Eastman Kodak Co. Mail: 18611 Hart St., Reseda, Calif. (A)
- Graham, Gerald G.**, Director of Technical Operations, National Film Board of Canada. Mail: 45 Ross Ave., Ottawa, Ont., Canada. (F)
- Graham, Virgil M.**, Director of Technical Relations, Sylvania Electric Products, Inc. Mail: 67 Lincoln Ave., New Hyde Park, N.Y. (M)
- Grant, Arthur**, P.O. Box 73231, Ascot Station, Los Angeles 3. (A)
- Grant, Raymond F.**, Motion-Picture Technician, Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38. (A)
- Gray, David Anton**, Williams Col. Mail: Box 564, Williamstown, Mass. (S)
- Gray, George F.**, 149 So. Kenmore Ave., Apt. 8, Los Angeles 4. (A)
- Gray, Gordon C.**, Partner - Microfilming Service, 945 Verdugo Circle Dr., Glendale 6, Calif. (A)
- Gray, John B.**, Electrical Product Engineer, Guided Missile Production, Hughes Aircraft Co. Mail: 11227 Cashmere St., W. Los Angeles 49, Calif. (M)
- Graziano, Peter B.**, Motion-Picture Laboratory Technician, Color Corp. of America. Mail: 3013 W. Via Cerro, Montebello, Calif. (A)
- Green, F. A.**, Technical Officer, Audio-Visual Aids, International Civil Aviation Organization, 716 International Aviation Bldg., Montreal, Canada. (M)
- Green, Phil C.**, Television Engineer, WSM Television. Mail: 4112 Rockdale Ave., Nashville, Tenn. (A)
- Greenberg, Raymond**, New Inst. for Film & TV. Mail: 50-35 184 St., Fresh Meadows 65, N.Y. (A)
- Greenberg, Wilfred**, SRT-TV Studios. Mail: 14 Grafton St., Brooklyn 12, N.Y. (S)
- Greene, Chauncey L.**, Projectionist, RKO Orpheum Theater. Mail: 4852 Drew Ave., S., Minneapolis 10, Minn. (F)
- Greene, Edward Jesse, Jr.**, Asst. to Mgr. Visual Aids Div., Shell Oil Co. Mail: 7 Amherst Rd., Hicksville, L.I., N.Y. (M)
- Greene, Stephen**, Etablissements EMEL, 6 Rue des Suisses, Paris 14, France. (A)
- Greenfield, 1st Lt. Henry L.**, USAF. Mail: 125 E. Plum St., Tipp City, Ohio. (A)
- Greenfield, J. Clinton**, Chief Transmission Engineer, Motion Picture Sound Dept., United States Photographic Center, Naval Air Station, Anacostia 20, D.C. (A)
- Greenhalgh, Paul J.**, Business Manager, Jay Emanuel Publications, Inc., 246 N. Clarion Dr., Philadelphia 7, Pa. (A)
- Greenwood, E. W.**, Armament Research, Canadian Armament Research and Development Establishment. Mail: Val St. Michel, Quebec, Canada. (M)
- Greenwood, James H.**, Chief Engineer, WCAB, Inc. Mail: 125 Ridge Rd., Pittsburgh 9, Pa. (A)
- Greer, A. Lawrence**, Supervisor, Projection, Inter Theatre Services, Ltd., 175 Bloor St., E., Toronto, Ont., Canada. (A)
- Gregg, R. Richard**, P.O. Box 16344, Vine Station, Los Angeles 38. (M)
- Gregor, William**, Radio Optical Research Co., 617 N. La Peer Dr., W. Hollywood, Calif. (M)
- Gregory, Howard P.**, Vice-President, Wilbur Mfg. Co., 42 Wall St., Binghamton, N.Y. (M)
- Gregory, John R.**, Advertising Manager, Camera Corner Co., Inc. Mail: 64-12 65 Pl., Middle Village 79, N.Y. (A)
- Gregory, John R.**, Director of Photography, Small Homes Council, University of Illinois. Mail: 706 S. Anderson St., Urbana, Ill. (M)
- Gregory, John W.**, Jesse L. Lasky Productions, California Studios, 650 N. Bronson Ave., Los Angeles. (M)
- Greig, Arthur W.**, Engineer, Mar. Broadcasting Co. Mail: 13 Newton Ave., Halifax, Nova Scotia. (A)
- Greiger, Henry F.**, Projectionist, Film Inspection Service. Mail: 47-50—41 St., Sunnyside, L.I., N.Y. (A)
- Greiner, Harold E.**, P.O. Box 6938, Los Angeles 22. (M)
- Greisman, Jack**, Manager, Audio Visual Div., Camera Craft, Inc. Mail: 2085 Walton Ave., New York 53. (A)
- Grenier, Theodore B.**, Chief Video Facilities Engineer, American Broadcasting Co. Mail: 272 Murray Ave., Larchmont, N.Y. (M)
- Gretener, Edgar**, Engineer, Dr. Edgar Gretener A.G., Postfach 137-Neumunster, Zurich 8, Switzerland. (F)
- Gretzinger, V. J.**, 3547 Suter St., Oakland 10, Calif. (M)
- Griffin, Clifford A.**, Motion Picture Sound Technician, National Film Board of Canada. Mail: 57 Victoria St., Ottawa, N.E., Ont., Canada. (A)
- Griffin, Lt. Comdr. James T.**, U.S. Navy, NATU, NAS, Pensacola, Fla. (M)
- Griffin, William C.**, P.O. Box 637, China Lake, Calif. (M)
- Griffing, William E.**, Motion-Picture Producer. Mail: 105 Park Ave., East Orange, N.J. (A)
- Griffith, Everette E., Jr.**, Research Engineer, Technicolor Motion Picture Corp. Mail: 7841 Paso Robles Ave., Van Nuys, Calif. (M)
- Griffiths, Peter E.**, Electronic Engineer, 28 Eccleston Rd., South Shore, Blackpool, England. (A)

Gri - Hal

- Grignon, Francis J.**, Research Engineer, De Luxe Laboratories. Mail: 33-29-150 Pl., Flushing, L.I., N.Y. (M)
- Grignon, Lorin D.**, Development Engineer, Twentieth Century-Fox Films. Mail: 1427 Warnall Ave., Los Angeles 24. (F)
- Grimson, S. B.**, President, Color Research Corp., 105 E. 106 St., New York 29. (M)
- Griwald, Raymond P.**, Sound Technician "Mixer," RCA Film Recording Studio. Mail: 255-12 Highland Pl., Great Neck, L.I., N.Y. (A)
- Grodewald, Herbert H.**, 147-17 Cherry Ave., Flushing, N.Y. (M)
- Grodin, Burton**, 3678 Crest Rd., Wantagh, L.I., N.Y. (M)
- Gromak, Theodore B.**, Engineer, Motiograph Inc. Mail: 409 S. Villa Ave., Villa Park, Ill. (M)
- Groschan, Robert M.**, Co-Owner, Camera Center. Mail: 2422 W. Tuscarawas St., Canton, Ohio. (M)
- Gross, C. Robert**, 8439 Tunney Ave., Northridge, Calif. (A)
- Gross, Edith**, Univ. Calif. L.A. Mail: 25 Central Park West, New York 23. (S)
- Gross, Harold**, Supervisor, Motion-Picture Processing Div., Gordon Enterprises. Mail: 7837 Louise Ave., Northridge, Calif. (A)
- Gross, Robert**, Motion-Picture Producer and Writer, American Film Producers, 1000 Broadway, New York 19. (M)
- Grossman, Glenn B.**, Engineering Liaison, Hughes Aircraft Co. Mail: 226 Dianthus St., Manhattan Beach, Calif. (A)
- Grove-Palmer, Clifford Oliver Julian**, Research Engineer, British Admiralty, Royal Naval Scientific Service. Mail: 59 Kings Rd., Rosyth, Dunfermline, Fife, Scotland. (M)
- Grover, Harry G.**, Assistant to Vice-President, Radio Corp. of America, 30 Rockefeller Plaza, New York. (M)
- Grover, L. V.**, 2753 El Roble Dr., Los Angeles 41. (M)
- Groves, George R.**, Assistant Sound Director, Sound Dept., Warner Brothers Pictures, Inc., Burbank, Calif. (A)
- Grube, Wolfgang Otto**, Senior Project Engineer, Research and Development Division, Mergenthaler Linotype Co. Mail: 130 Harcourt Ave., Bergenfield, N.J. (A)
- Grubel, Robert M.**, Chief, Chemical Control Laboratory, Consolidated Film Industries. Mail: 4936 Sunnyslope Ave., Van Nuys, Calif. (M)
- Grude, Adolph A.**, Manager, Bell Photo Shop. Mail: 4625 Second Blvd., Detroit 1, Mich. (A)
- Grubel, Arthur**, 2785 Sedgwick Ave., New York 68. (A)
- Grustmacher, R. G.**, Photographer and Radio Engineer, WLIN Merrill. Mail: 726 E. Second St., Merrill, Wis. (A)
- Grunau, Andreas**, President, A. G. Optical Co., 5574 Northwest Hwy., Chicago 30. (M)
- Grunert, Vincent**, Timer and Controller, De Luxe Laboratories. Mail: 157-21-12 Ave., Whitestone, L.I., N.Y. (A)
- Grunkemeyer, George W.**, Photographer. Mail: Box 899, 444 W. Alger, Sheridan, Wyo. (A)
- Grunwald, Robert**, President, Harward Co., Inc., 1261 Chicago Ave., Evanston, Ill. (A)
- Grussing, Henry**, Projection, Theater Service Engineering, B. F. Shearer Co. Mail: 3829 Lockland Dr., Apt. #7, Los Angeles 8. (A)
- Guaragna, Luis F.**, Chief Engineer, RCA Victor Mexicana, S.A. Mail: Italia #24, Mexico 19, D.F., Mexico. (A)
- Gubbins, L. J.**, Compania Shell de Venezuela, Ltd., Apartados 809, Caracas, Venezuela. (A)
- Guell, C. Henry**, Manager, Mexicolor, S.A., Miguel Laurent 427, Mexico 12, D.F., Mexico. (A)
- Guffanti, Albert**, Supervisor, Service Laboratory, National Screen Service. Mail: 36 Etilve Ave., Yonkers 2, N.Y. (A)
- Guffanti, Paul A.**, President, Guffanti Film Laboratories, Inc., 630 Ninth Ave., New York 19. (A)
- Guhl, Lt. Col. Robert H.**, USMCR, Glen Glenn Sound Co. Mail: 4120 Woodman Ave., Van Nuys, Calif. (M)
- Gulley, William E.**, Director-Cameraman, Communications Center, University of North Carolina, Chapel Hill, N.C. (A)
- Gunby, O. B.**, Systems Engineer, RCA Victor Div., 1560 N. Vine St., Hollywood 28. (M)
- Gundelfinger, Alan M.**, Technicolor Motion Picture Corp. Mail: 530 S. Kingsley Dr., Los Angeles 5. (F)
- Gunat, Margaret J. G.**, Research Chemist, Denham Labs. Mail: 85 Harley St., London, England. (A)
- Gunther, Walter R.**, Warner Brothers Studios, 7452 Hazeltine Ave., Van Nuys, Calif. (A)
- Gunsburg, M. L.**, President, Natural Vision Corp. Mail: 9561 Sunset Blvd., Beverly Hills, Calif. (A)
- Gurin, Herman M.**, Development Administrative Assistant, National Broadcasting Co. Mail: 440 Maitland Ave., West Englewood, N.J. (M)
- Guselle, John H. W.**, Sound Recording Director, Rex Productions, 2170 W. 43 Ave., Vancouver, B.C., Canada. (A)
- Guss, Philip S.**, President and Manager, Inter-Mountain Theater Supply Co., 264 E. First South St., Salt Lake City 1, Utah. (A)
- Gustafson, G. E.**, Vice-President in Charge of Engineering, Zenith Radio Corp., 6001 W. Dickens Ave., Chicago. (M)
- Guthrie, Melvin R., Jr.**, Sales Engineer, Society for Visual Education, Inc. Mail: 5655 N. Mango Ave., Chicago 30. (M)
- Gwynne, Hugh**, Owner, Video Film Laboratories. Mail: 15 W. 12 St., New York 11. (M)
- Gyiaung, Tin**, Univ. So. Calif. Mail: 1174 W. Adams Blvd., Los Angeles 7. (S)
- Haburton, Ralph**, Photographic Engineer, USAF. Mail: 1617 Flamingo Dr., Orlando, Fla. (M)
- Hackel, Joseph P.**, 167 W. 57 St., New York 19. (A)
- Hackett, R.**, 57 Eagle Rd., Toronto, Ont., Canada. (A)
- Hadden, Richard M.**, Producer, Positive Productions, 833 S. Flower St., Los Angeles 17. (A)
- Haddow, G. Knox**, Manager, Branch Service Dept., Paramount Pictures, Inc., 1501 Broadway, New York 18. (A)
- Hadley, William H.**, Television News Director, Little Rock Telecasters, KRTV. Mail: 3916 South Lookout, Little Rock, Ark. (A)
- Haeefe, Norbert C.**, Branch Manager, National Theatre Supply, 417 St. Paul Pl., Baltimore 2, Md. (M)
- Hafela, Courtney**, Andover, Vt. (M)
- Hageman, Theodore C.**, Partner, Owner, 5631 Hollywood Blvd., Los Angeles. (A)
- Hagemeyer, Louis**, Motion-Picture Director. Mail: 828 Hodapp Ave., Dayton, Ohio. (M)
- Hagenau, Scott N.**, WSBT - WSBT-TV, 225 W. Colfax Ave., South Bend, Ind. (A)
- Hagopian, J. Michael**, Univ. So. Calif. Mail: P.O. Box 8666, Hollywood 46. (S)
- Hahn, Charles A.**, President, J. E. McAuley Manufacturing Co., 552-554 W. Adams St., Chicago 6. (M)
- Haile, Ralph V.**, Partner-in-Charge, Ralph V. Haile and Associates, 215 Walnut St., Cincinnati 2, Ohio. (M)
- Haines, Allan**, Pathé Laboratories of California, Inc., 6823 Santa Monica Blvd., Los Angeles 38. (A)
- Haines, Jesse H.**, 340 E. Olney Ave., Philadelphia 20, Pa. (A)
- Haines, Robert A.**, Executive Engineer, Far East Army and Air Force Motion Picture Service, APO 500, c/o Postmaster, San Francisco, Calif. (A)
- Hajduk, Edward C.**, Manager, Sales Engineering, Bell & Howell Co. Mail: 5150 N. Mulligan Ave., Chicago 30. (A)
- Hales, Frederick John**, 2 Cardigan Mansions, Richmond Hill, Richmond, Surrey, England. (A)
- Haley, Andrew G.**, Haley, Doty and Schellenberg, 1101 Connecticut Ave., N.W., Washington 6, D.C. (M)
- Hall, Carlisle D.**, 5506 N. Winthrop Ave., Chicago 40. (A)
- Hall, Don, Jr.**, Mercury International Pictures, 6611 Santa Monica Blvd., Hollywood 38. (M)
- Hall, Edward B.**, Manager, Informational Films Div., Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (A)
- Hall, Frank**, Clinical Surgical Photographer, Dept. of Veterans Affairs, Sunnybrook Hospital. Mail: 26 Park Home St., Willowdale, Ont., Canada. (A)
- Hall, Jack A.**, Almafuerie 847, San Isidro, Prov. de Buenos Aires, Argentina. (M)
- Hall, Jack P.**, Control Foreman, General Film Laboratories, Inc. Mail: 10146 Gaynor Ave., Granada Hills, Calif. (A)
- Hall, Robert D.**, Sales Manager, Polacat, Inc. Mail: 2211 Illinois Rd., Northbrook, Ill. (M)

- Halliday, Kenneth Nugent**, Senior Mechanician, Test Div., Cape Town City Electricity Dept. Mail: 15 Wisbeach Ct., Wisbeach Rd., Sea Point, Cape Town, South Africa. (A)
- Halligan, George**, Film Editor, Producer, 6938 Coldwater Canyon, North Hollywood, Calif. (A)
- Hallmark, C. E.**, Television Engineer, 2 Werling Rd., New Haven, Ind. (A)
- Hallows, Raymond L., Jr.**, Design and Development Engineer, RCA Victor Div., Harrison, N.J. (S)
- Halpern, Nathan L.**, President, Theatre Network Television, Inc., 515 Madison Ave., Rm. 714, New York 22, (M)
- Halprin, Sol**, Executive Director of Photography, Twentieth Century-Fox Films. Mail: 101 S. Vista St., Los Angeles 36. (M)
- Hameed, Arshad**, Electronics and Film Equipments, Ltd., Victoria Rd., Karachi, Pakistan. (M)
- Hamid, Mohammed**, Embassy of Pakistan, 2201 R St., N.W., Washington D.C. (A)
- Hamilton, Douglas W.**, Director, Angus Cinema Co., Ltd. Mail: "Philipbank," Philip St., Carnoustie, Angus, Scotland. (A)
- Hamilton, E. Wallace**, Production Manager, Trans-Canada Films, Ltd., 1210 Burrard St., Vancouver, B.C., Canada. (A)
- Hamilton, Russell D.**, Senior Engineer, Western Electric Co., Radio Div. Mail: 519 Greenway Dr., Portsmouth, Va. (A)
- Hamilton, Vernon P.**, Geo. W. Colburn Film Laboratory. Mail: 5100 Winthrop Ave., Chicago 40. (A)
- Hammer, Jack A.**, Supervisor, Theatre TV Film Processing, Design and Operation, Paramount Pictures Corp. Mail: 90-41 180 St., Jamaica, L.I., N.Y. (M)
- Hammond, Leonard**, Motion-Picture Producer, 7257 Hollywood Blvd., Hollywood 46. (A)
- Hance, Paul, Jr.**, President, Paul Hance Productions, Inc., 1776 Broadway, New York 19. (A)
- Hanche, Lawrence S. P.**, 307 N. Fourth Ave., Maywood, Ill. (M)
- Handley, Charles W.**, Technical Specialist, National Carbon Co., Inc. Mail: 1960 W. 84 St., Los Angeles 44. (F)
- Haney, Thomas Bernard**, Gordon Enterprises, 5362 N. Cahuenga Blvd., North Hollywood, Calif. (M)
- Hankins, M. A.**, Engineer, Mole-Richardson Co., 937 N. Sycamore Ave., Hollywood 38. (F)
- Hanley, Francis Xavier**, Radio and TV Broadcast Engineer, Bremer Broadcasting Corp. Mail: 647 E. 14 St., New York 9. (M)
- Hanna, Clifford**, Motion-Picture Producer, Video Films, 1004 East Jefferson Ave., Detroit 7, Mich. (A)
- Hansard, Robert L.**, 12607 Martha St., North Hollywood, Calif. (M)
- Hansen, Arthur W.**, Laboratorian, Du Pont Photo Products. Mail: Box 202, Parlin, N.J. (A)
- Hansen, Dane A.**, Projectionist, Consolidated Film Industries. Mail: 236 S. Lincoln St., Burbank, Calif. (M)
- Hansen, Edmund H.**, Consulting Engineer, Box 6, Balboa Island, Calif. (F)
- Hansen, William E.**, 2810 Griffith Park Blvd., Los Angeles 27. (M)
- Hanson, Charles L., Jr.**, Photographic Technician, Arthur D. Little, Inc. Mail: 26 Valley Rd., Concord, Mass. (A)
- Hanson, George E. H.**, Sound Engineer, George E. H. Hanson Laboratory. Mail: 241 Jesse Ave., Glendale 1, Calif. (A)
- Hanson, Harold E.**, Harolds Photo & TV, 1105 South Lake Ave., Sioux Falls, S.D. (A)
- Hanson, Kermit F.**, Owner, Headlight Film Service. Mail: 1024 Broadway, S. Portland, Me. (M)
- Hanson, O. B.**, Vice-President and Chief Engineer, National Broadcasting Co. Mail: 184 S. Compo Rd., Westport, Conn. (F)
- Hanson, Russell O.**, Supervisor of Sound Recording, Samuel Goldwyn Studios, Mail: 2500 Verbena Dr., Hollywood 28. (M)
- Hanson, W. T., Jr.**, Division Head, Color Photography, Eastman Kodak Co., Kodak Park, Rochester 4, N.Y. (F)
- Haraughty, Lois E.**, Chemist, Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood. (A)
- Harber, Richard G.**, Univ. So. Calif. Mail: 7843 Flight Ave., Los Angeles 45. (S)
- Harburger, Albert N.**, Film Editor and Producer, 1600 Broadway, New York 19. (M)
- Harcourt, William M.**, Managing Director, Denham Laboratories, Ltd., N. Orbital Rd., Denham, North Uxbridge, Middlesex, England. (M)
- Harcus, Wilmore C.**, Supervisor, Technicolor Motion Picture Corp. Mail: 14410 Burbank Blvd., Van Nuys, Calif. (F)
- Hardin, J. H.**, Okiner-Hardin Theatre Supply Co., 714 South Hampton Rd., Dallas, Tex. (A)
- Harding, H. Theodore**, Motion-Picture Product Manager, E. I. du Pont de Nemours & Co., Inc., 11533 Nemours Bldg., Wilmington, Del. (M)
- Hardy, Arthur C.**, Professor of Optics and Photography, Massachusetts Institute of Technology, Cambridge 39, Mass. (F)
- Hare, Michael M.**, Owner, Hare & Hatch, 125 Broad St., New York 4. (A)
- Hargreave, Alfred**, Department Head, Eastman Kodak Co. Mail: 141 Chestnut Hill Dr., Rochester 17, N.Y. (M)
- Harkins, Dwight**, College Theater, Tempe, Ariz. (A)
- Harlan, John A.**, Engineer, Crane Co. Mail: 1727 W. 100 Pl., Chicago 43. (A)
- Harmon, Ralph N.**, Engineering Manager, Westinghouse Broadcasting Company, 1625 K St., N.W., Washington 6, D.C. (M)
- Harnett, David L.**, Univ. So. Calif. Mail: 1140 W. 27 St., Los Angeles. (S)
- Harrington, T. T.**, Sales Promotion, Philadelphia Quartz Co. of California. Mail: 1314 Milvia St., Berkeley 9, Calif. (M)
- Harris, Edward L.**, Sales Manager, Sterling Films, Ltd., 2d Floor, King Edward Hotel, Toronto, Ont., Canada. (A)
- Harris, Eric A.**, Engineer, Columbia Broadcasting System. Mail: 123 W. 74 St., Apt. 6B, New York 23. (M)
- Harris, Franklin S., Jr.**, Dept. of Physics, University of Utah, Salt Lake City 1, Utah. (M)
- Harris, Grant D.**, Motion-Picture Producer, Impact Production Associates, 5746 Sunset Blvd., Los Angeles. (A)
- Harris, Lewis**, Alliance Theatre Corp., 231 S. La Salle St., Chicago. (M)
- Harris, Sylvan**, 3129 Fortieth St., Sandia Base, Albuquerque, N.M. (F)
- Harris, William M.**, Motion-Picture Technician (Sound), Paramount Studios. Mail: 521 N. Camden Dr., Beverly Hills, Calif. (M)
- Harrison, William H.**, Owner, Harrison Rojector Co., 6363 Santa Monica Blvd., Hollywood 38. (A)
- Harrold, Donald O.**, Sound Technician, Telefilm, Inc. Mail: 1400 Valley Blvd., Alhambra, Calif. (A)
- Harsh, Harold G.**, Production Manager, General Aniline & Film Corp., Anso Div. Mail: 83 Matthews St., Binghamton, N.Y. (F)
- Hart, Edward W.**, Technical Director, Drewry Photocolor Corp. Mail: 2050 Balmer Dr., Los Angeles 39. (M)
- Hart, William J.**, Motion-Picture Sound Technician, Sound Branch, Technical Production Div., Wright-Patterson AFB. Mail: 970 W. Main St., Wilmington, Ohio. (M)
- Hart, Willis N.**, Radio and TV Technician, Douglas Aircraft Corp. Mail: 2200 Longwood Ave., Los Angeles 16. (A)
- Harter, J. Robert R.**, Electronics Engineer, U.S. Navy Dept. Mail: 4953 Brandywine St., N.W., Washington 16, D.C. (A)
- Hartmann, Gene A.**, Hartmann Tool Co., 6626 San Fernando Rd., Glendale, Calif. (M)
- Hartung, Merl C.**, Chief, Film Laboratory, WBAP-TV. Mail: 3308 Devalcourt Ave., Fort Worth 5, Tex. (M)
- Hartsband, Morris**, Free-lance Cameraman. Mail: 99-45—67 Rd., Forest Hills, N.Y. (A)
- Hartzell, Edward E.**, Arizona Films, c/o Porters, 118 W. First St., Phoenix, Ariz. (A)
- Harvard, Emile Allan**, Motion-Picture Producer, Cameraman, Harvard Productions Ltd., 1176 Sherbrooke St., W., Montreal, Que., Canada. (A)
- Harwell, Harold W.**, 108 Westover Rd., Stamford, Conn. (F)
- Harwood, Erwin G.**, Secretary and Treasurer, National Cine Equipment, Inc. Mail: 514 West End Ave., New York. (M)
- Harwood, John P.**, 8400 Santa Ynez, San Gabriel, Calif. (A)

Has - Hes

- Hassim, Eusuph M.**, Managing Director, Lyric Cinemas, Pty., Ltd. Mail: P.O. Box 6002, Johannesburg, South Africa. (A)
- Hass, Clifford E.**, Motion-Picture Cameraman, Fact Films, Mail: 234 W. 13 St., New York 11. (A)
- Hatch, Arthur J., Jr.**, Engineer, Strong Electric Corp., 87 City Park Ave., Toledo 2, Ohio. (F)
- Hatcher, George D.**, Teacher-Television Projectionist, Johnstown City Schools and WJAC-TV. Mail: 1184 Agnes Ave., Johnstown, Pa. (A)
- Hatcher, Herbert E.**, Product Designer, Bell & Howell Co., Mail: 2255 Ridge Ave., Evanston, Ill. (A)
- Hathaway, Henry R., Jr.**, 309 Shrewsbury Rd., Riverton, N.J. (A)
- Hauge, Carl W.**, Chemist, Consolidated Film Industries, Mail: 9933 Provo Ave., Tujunga, Calif. (A)
- Haun, James J.**, Engineer, North American Aviation, Mail: 3269 Karen Ave., (Lakewood), Long Beach, Calif. (A)
- Hauser, Fred**, Mechanical Engineer, Westrex Corp. Mail: 1544 Midvale Ave., Los Angeles 24. (A)
- Hauser, Willard H.**, Westinghouse Radio Stations, Inc., 1170 Soldiers Field Rd., Boston 34, Mass. (M)
- Hauver, Clifford C.**, Photographic Technologist, U.S. Naval Research Laboratory, Mail: 4003 Oliver St., Hyattsville, Md. (A)
- Hawes, Hildreth G.**, 3 Middle St., Hallowell, Me. (A)
- Hawkins, Richard C.**, 1870 1/2 Kelton, Los Angeles. (A)
- Hawkinson, John T.**, Personnel Assistant (In charge, Illinois Central Bureau, Audio-Visual Aids), Illinois Central Railroad Co. Mail: 11346 S. Bell Ave., Chicago 43. (M)
- Haworth, Daniel F.**, Projection Sound Engineer, Paramount Pictures, Inc. Mail: 315 N. Reese Pl., Burbank, Calif. (M)
- Hayden, Edward J.**, Chief Electrician, Ace Film Laboratories, Inc. Mail: 120 Linwood Ave., Bellmore, L.I., N.Y. (A)
- Hayek, Arthur F.**, Engineer, General Precision Laboratory Inc. Mail: 142 Oakwood Ave., Bogota, N.J. (A)
- Hayes, Edward A.**, Head of Electronics Dept., Hughes Research and Development Laboratories, Mail: 7612 Rindge Ave., Playa del Rey, Calif. (A)
- Hayes, John D.**, Bausch & Lomb Optical Co., Rochester 2, N.Y. (M)
- Hayes, John Edmund**, Canadian Broadcasting Corp., P.O. Box 6000, Montreal, Que., Canada. (M)
- Hayes, Pagel**, 1533 N. Alexandria Ave., Hollywood. (M)
- Hayes, Roy O.**, Chief Projectionist, Columbia Amusement Co. Mail: 713 Kentucky Ave., Box 123, Paducah, Ky. (A)
- Haynes, N. M.**, Engineering Vice-President, Amplifier Corp. of America, 398 Broadway, New York 13. (A)
- Haynie, Donald B.**, Chemical Engineer, Ansco Div., General Aniline & Film Corp. Mail: Box 11464 Briggs Station, Los Angeles 48. (A)
- Hasard, S. J.**, 7 Lexington Ave., New York 10. (A)
- Hascock, R. H.**, Product Manager, Theatre Equipment, RCA Victor Div. Mail: Medford Lakes, N.J. (M)
- Head, Howard T.**, Consulting Radio Engineer, A. D. Ring & Assoc., 342 Munsey Bldg., Washington 4, D.C. (A)
- Hearon, Guy H., Jr.**, Mechanical Engineer, Vought Co. Mail: 6135 Woodman Ave., Apt. E, Van Nuys, Calif. (A)
- Heath, Clyde**, P.O. Box 122, Arlington, N.J. (M)
- Heathcote, Bruce**, SRT-TV Studios, Mail: 45-36 49 St., Woodside 77, N.Y. (S)
- Hecht, William**, Product Engineer, International Projector Corp. Mail: 29 S. Munn Ave., East Orange, N.J. (M)
- Heckler, William G.**, Head, Optical Printing Dept., Consolidated Film Industries, Fort Lee, N.J. (M)
- Hedburn, Paul W.**, Camera Dept., Sarra, Inc. Mail: 646 Adams St., Oak Park, Ill. (A)
- Hedden, William D.**, Laboratory Superintendent, The Calvin Co., 1105 Truman Rd., Kansas City 6, Mo. (M)
- Hedge, Lafayette Boyd**, Research Engineer, Office, Chief of Ordnance, Research and Development Div., Dept. of the Army, Mail: 6219 Massachusetts Ave., N.W., Washington 16, D.C. (M)
- Hedwig, Gordon W.**, 2 Keenan Pl., Garden City, N.Y. (M)
- Hegab, Ahmed**, Chief, Color Dept., Misr Studios, 11 Refaat St., Manial El-Rodah, Cairo, Egypt. (M)
- Heidegger, Henry F.**, Chief Inspector, International Projector Corp. Mail: 126 Linden Ave., Glen Ridge, N.J. (A)
- Heldorn, Raymond W.**, Project Engineer, Ampro Corp. Mail: 4838 N. Wolcott Ave., Chicago 40. (M)
- Holland, John G.**, Assistant Director of Research, Bell & Howell Co. Mail: 1339 Center t., Des Plaines, Ill. (M)
- Hollmann, Philip Eugene**, 19 Metlars La., Durham Pk., New Brunswick, N.J. (A)
- Holmbach Newton**, Chemist, Film Plant Manager, Bell & Howell Co. Mail: 145 Commonwealth Rd., Rochester, N.Y. (M)
- Heininger, Francis**, Writer, Director, De Frenes Co. Mail: 40 W. Ashmead Pl., N., Philadelphia 44, Pa. (M)
- Heinzman, Lewis C.**, Radio-TV Engineer, McClatchy Broadcasting Co. Mail: 2827 "O" St., Apt. 6, Sacramento, Calif. (A)
- Heister, Earl W.**, Photographer, Color Technician 124 Murray Ave., Akron 10, Ohio. (A)
- Helms, Leslie E.**, President, Avis Films, Inc. Mail: 904 E. Palm Ave., Burbank, Calif. (M)
- Heller, Dave E.**, Motion-Picture Laboratory Technician, Pacific Title & Art Studio, Mail: 9868 W. Olympic Blvd., Beverly Hills, Calif. (M)
- Heller, Herman Sanford**, Herman S. Heller & Associates, 8414 W. Third St., Los Angeles 48. (M)
- Henderson, Donald E.**, Production Assistant, Churchill-Wexler Film Productions, Mail: 14016 Gain St., Pacoima, Calif. (A)
- Henderson, John E.**, Sardis Rd., Charlotte, N.C. (M)
- Henderson, Ralph A.**, Minnesota Mining & Mfg. Co., 900 Fauquier Ave., St. Paul, Minn. (M)
- Henigson, Robert**, Research Asst., Technicolor Motion Picture Corp. Mail: 2120 Cahuenga Blvd., Hollywood. (A)
- Henion, William C.**, Quality Engineer, Camera Works, Eastman Kodak Co. Mail: 205 Overbrook Rd., Rochester 18, N.Y. (A)
- Hennessy, John J.**, 1702 Marengo Ave., South Pasadena, Calif. (M)
- Hennessy, William W.**, Photographer, R.D. #2, Pound Ridge, N.Y. (A)
- Henning, Clarence G.**, Photographic Technician, David White Co., 315 W. Court St., Milwaukee 12, Wis. (M)
- Hepler, E. O., Jr.**, Projectionist, 50 HiWay Drive-In Theatre, Mail: 15 Morningside Dr., Boonville, Mo. (A)
- Heppberger, C. E.**, Lighting Carbon Supervisor, National Carbon Co. Mail: 231 N. Mill St., Naperville, Ill. (F)
- Herbst, Robert G.**, Superintendent, Engineering Laboratories, Bell & Howell Co. Mail: 711 Harms Rd., Glenview, Ill. (M)
- Herman, Frank J.**, 7950 Drexel Ave., Chicago. (A)
- Herold, Ralph E.**, Instructor, Los Angeles City Schools, Mail: 1480 E. Chevy Chase Dr., Glendale 6, Calif. (M)
- Herranz, Angel**, Kodak, S.A., Puerta del Sol 4, Madrid, Spain. (M)
- Herren, Eric A. E.**, British Lion Studio Co., Ltd., Littleton Park, Shepperton, Middlesex, England. (A)
- Herrick, James B.**, Supervisor, Eastman Kodak Stores, Inc. Mail: Box 1105, San Diego 12, Calif. (A)
- Herrick, Kenneth P.**, 2516 Fulton St., Toledo, Ohio. (A)
- Herrick, Margaret**, Executive Director, Academy of Motion Picture Arts and Sciences, 9038 Melrose Ave., Los Angeles 46. (A)
- Herrnfeld, Frank P.**, President and General Manager, Frank Herrnfeld Engineering Corp., 5880 Blackwelder St., Box 65, Culver City, Calif. (M)
- Herschorn, Peter**, Family Theater, Halifax, N.S., Canada. (A)
- Hershman, J. B.**, President, Radio and TV School, Valparaiso Technical Inst., Valparaiso, Ind. (A)
- Hertz, Leonard A.**, President, Sound Engineer, Prestosol Manufacturing Corp. Mail: 87-11-35 Ave., Jackson Heights, N.Y. (M)
- Hersman, Joseph**, Physician, Retired, 1308 Astor St., Chicago 10. (A)
- Hesnault, Eugene J.**, Camera Inspector and Tester, J. A. Maurer, Inc. Mail: 88-40 85 St., Woodhaven 21 N.Y. (A)

- Hessick, G. J.**, National Theatre Supply. Mail: 1961 S. Vermont, Los Angeles 7. (M)
- Hessler, Gordon**, Vice-President and General Manager, Fordel Films, Inc., 1187 University Ave., New York 52. (A)
- Hett, John H.**, President, Hett Laboratories, Inc., 603 Grand Ave., Englewood, N.J. (M)
- Howard, Frederick R.**, 3028 Del Monte, San Mateo, Calif. (A)
- Hawins, Leonard John**, Garcia Morato 121, Madrid, Spain. (M)
- Hewston, Herbert E.**, Head, Motion Picture Laboratory, Naval Ordnance Test Station. Mail: 50A Randolph, China Lake, Calif. (M)
- Hoyer, Earl B.**, President, Hoyer-Shultz, Inc. Mail: 39 S. Prospect St., Verona, N.J. (M)
- Heynick, Benjamin**, Mechanical Engineer, Federal Manufacturing & Engineering Corp. Mail: 98-51 Queens Blvd., Rego Park 74, N.Y. (A)
- Hicks, Orton H.**, Director, Loew's International Corp., 1540 Broadway, New York 19. (M)
- Hidalgo, Julio Patajo**, Sound Engineer, LVN Pictures, Inc. Mail: 57 Labo, Quezon City, Philippine Islands. (A)
- Higgins, Irvin J.**, Sales Manager, The Wholesale Supply Co., 6500 Santa Monica Blvd., P.O. 16337, Vine Street Station, Hollywood 38. (A)
- High, William A.**, Director of Photography, Laney Trade and Technical Institute, Oakland Board of Education. Mail: 435 Hanover Ave., Oakland 6, Calif. (A)
- Higbll, H. H., Jr.**, Production Manager, Motion-Picture Laboratories, Inc. Mail: 673 N. McLean Blvd., Memphis 7, Tenn. (A)
- Hildebrand, John G., Jr.**, Laboratory Director, Elleen Research Div., U.S. Testing Co., Inc. Mail: 45 Brighton St., Box 176, Belmont, Mass. (M)
- Hildebrandt, Carl E.**, 674 Sunset Dr., Brawley, Calif. (A)
- Hilfinger, Harry P.**, ESO-S Pictures. Mail: 828 W. 39 St., Kansas City, Mo. (M)
- Hill, Armin J.**, Motion Picture Research Council, 1421 North Western Ave., Los Angeles 27. (M)
- Hill, Edmund Clement**, Technical Director, 258 Princes Ave., London N13, England. (A)
- Hill, J. Oakleigh**, Dallas Manager, Southwestern Theatre Equipment Co. Mail: 3405 Caruth Blvd., Dallas 5, Tex. (M)
- Hill, Thomas T.**, Chief Chemist, Photographic Div., Ringwood Chemical Corp., Ringwood, Ill. (A)
- Hill, Wilbur G.**, Special Projects Engineer, Anseo. Mail: 10 Hillcrest Ave., Binghamton, N.Y. (M)
- Hilliard, J. K.**, Chief Engineer, Altec Lansing Corp., 2237 Mandeville Canyon Rd., Los Angeles 49. (F)
- Hilliard, Joseph Q.**, Instrumentation Unit, Chief, Optics Section, AF Missile Test Center. Mail: 1100 Melbourne Ave., Melbourne, Fla. (M)
- Hind, Harold S.**, Director and Operating Manager, Sound-Services, Ltd. Mail: "The Cones," Oxshott Way, Cobham, Surrey, England. (A)
- Hine, Sheldon**, Technical and Engineering Photography, 2538 John St., Fort Wayne, Ind. (A)
- Hinerman, Millard T.**, Motion-Picture Laboratory Equipment Mechanic, U.S. Naval Photographic Center. Mail: 3339 Buchanan St., #301, Mt. Rainier, Md. (A)
- Hines, E. G.**, 92 Gold St., New York 38. (F)
- Hinshaw, E. M.**, Manager, Craddock's Radio Supply. Mail: 4405 Irving St., Boise, Idaho. (A)
- Hipple, Paul N.**, Motion-Picture Projectionist, Loew's Regent Theatre. Mail: Linden Ave., Marysville, Pa. (A)
- Hirasawa, Isao**, Chief Engineer, Tokyo Theatre Supply Co. Mail: No. 86, Takaban-cho, Meguro-ku, Tokyo, Japan. (A)
- Hirsch, Ted**, Laboratory Supervisor, Consolidated Film Industries, Inc. Mail: 959 Seward St., Hollywood 28. (A)
- Hirschfeld, Gerald J.**, Free-Lance Motion-Picture Cameraman, 33 Roxbury Rd., Fort Washington, N.Y. (M)
- Hittle, C. E.**, Design Engineer, Radio Corporation of America. Mail: 12544 Gilmore St., N. Hollywood. (A)
- Hoad, Malcolm C.**, Eastern Division Manager, Western Electric Co. (Australia) Pty., Ltd. Mail: Box 3888, G.P.O., Sydney, N.S.W., Australia. (A)
- Hoad, Thomas C.**, Supervisor of Projection, General Theatre Supply Co. Mail: 118 Beresford Ave., Toronto, Ont., Canada. (M)
- Hoag, Robert E.**, Director of Photography, Metro-Goldwyn-Mayer Studios. Mail: 10269 Dunleer Dr., Los Angeles 64. (M)
- Hoar, Harold G.**, Assistant (Commercial) to Manager, Recorder Dept., RCA Photophone, Ltd., 36 Woodstock Grove, London W.12, England. (A)
- Hoare, Malcolm V.**, Director, Kay Film Printing Co. Mail: 18 Biddulph Rd., London W.9, England. (M)
- Hobbs, Earl F., Jr.**, Cinerama Technician, Missouri Cinerama Corp. Mail: 4417 Beethoven St., St. Louis 16, Mo. (A)
- Hobby, Fred**, Television Operation, Engineer, NBC-TV. Mail: 2007 Newbold Ave., New York 61. (A)
- Hoch, Winton C.**, 1491 Stone Canyon Rd., Los Angeles 24. (A)
- Hochman, Alan**, Assistant Photographer, Walter Engel Studio. Mail: 3240 Henry Hudson Pkwy., Riverdale, N.Y. (A)
- Hocker, William Drake**, Unit Manager, CBS-TV, Film Dept., 421 W. 54 St., New York. (M)
- Hodgson, Richard**, President, Chromatic Television Laboratories, Inc.; Director, Television Development, Paramount Pictures Corp., 1501 Broadway, New York 18. (M)
- Hoeshn, John J.**, Technical Specialist, RCA Victor Division, Bldg., 10-5, Camden 2, N.J. (M)
- Hoey, Edward S.**, Laboratory Representative, Warner News, Inc. Mail: Box 385, Pluckemin, N.J. (A)
- Hoff, J. Robert**, Sales Manager, Ballantyne Co. Mail: 1712 Jackson St., Omaha, Nebr. (M)
- Hoffberg, William A.**, Consulting Engineer, 49 W. 44 St., New York 36. (M)
- Hoffman, Donald D.**, Director of Photography, Thomas J. Barbre Productions. Mail: 2611 South Irving, Denver, Colo. (A)
- Hoffman, Wendell L.**, Photographic Laboratory, Univ. Nebraska. Mail: 5019 Walker Ave., Lincoln, Nebr. (A)
- Hoffmann, A. C.**, 316 15 St., Wilmette, Ill. (A)
- Hoffmann, Louis B.**, Manager and Chief Engineer, Vought Co. Mail: 460 N. Barrington Ave., Los Angeles 49. (M)
- Hogan, Aisled W.**, Senior Electronic Engineer, Consolidated Vultee Aircraft Corp. Mail: 6575 Locke, Ft. Worth, Tex. (A)
- Hogan, John F.**, Engineer, De Luxe Laboratories, Inc. Mail: 265 Engle St., Tenafly, N.J. (A)
- Hogan, John V. L.**, President, Hogan Laboratories, Inc. Mail: 239 Greenway South, Forest Hills 75, N.Y. (M)
- Hoge, Edison R.**, Research Engineer, California Inst. Technology, 1201 E. California St., Pasadena 4, Calif. (A)
- Hoge, Ralph O.**, Samuel Goldwyn Studios. Mail: 10577 Santa Monica Blvd., Los Angeles. (M)
- Hogsett, Alice E.**, Univ. So. Calif. Mail: 6302 Beck Ave., N. Hollywood. (S)
- Hohmeister, Frank**, Sales Engineer, Union Carbide International Co. Mail: 1166 Alicia Ave., West Englewood, N.J. (A)
- Holblinger, Anton**, Sound Engineer, Photo-Magnetic Sound Studio. Mail: 35 Princeton St., Valley Stream, N.Y. (M)
- Holbrook, William, Jr.**, Univ. So. Calif. Mail: 1972 N. Van Ness, Hollywood 28. (S)
- Holcomb, Arthur L.**, Development Engineer, Western Electric Co. Mail: 5081 Casa Dr., Tarsana, Calif. (M)
- Holdeman, Don**, Holdeman Productions, 1113 Exchange St., Union City, Tenn. (A)
- Holinger, Paul H.**, Physician, 700 N. Michigan Ave., Chicago 11. (A)
- Holland, Gordon E.**, Electrical-Mechanical Engineer, Anderson Nichols & Co. Mail: 122 Grosvenor Rd., Needham 92, Mass. (A)
- Holland, Robert T.**, Manager, Film Services Dept., American Broadcasting Co. Mail: 23 Buckeye Rd., Glen Cove, N.Y. (M)
- Holland, Sheldon G.**, Partner, Holland-Wegman Productions, 233 North St., Buffalo 1, N.Y. (A)
- Holland, William A.**, Univ. Calif. L.A. Mail: 330 Arlington Dr., Pasadena 2, Calif. (S)
- Hollander, Harry**, 21-36-77 St. Jackson Heights, L.I., N.Y. (M)
- Holloway, F. P.**, Carbon Development Engineer, National Carbon Co., Div. of U. C. & C. Corp., Fostoria, Ohio. (M)
- Holm, Henry R.**, Partner, Audio Visual Associates, 61 Charles St., W., Toronto, Ontario, Canada. (A)

Hol - Hun

- Holm, Wilton E.**, Technical Associate, E. I. du Pont de Nemours & Co., Research Division, Photo Products Dept., Parlin, N.J. (M)
- Holman, Arthur J.**, Research Engineer, 174 Monterey Rd., Rochester 18, N.Y. (M)
- Holmes, Frank A.**, Color Film Duplicating, 7619 Sunset Blvd., Los Angeles 46, (A)
- Holmquist, Jean G.**, Sound Engineer, Universal-International Pictures, Universal City, Calif. (M)
- Holslag, Russell C.**, Manager, Precision Film Laboratories, Inc. Mail: 547 Parkside Blvd., Massapequa, N.Y. (M)
- Holtman, John M.**, Engineer, Eastman Kodak Co., Camera Works, 333 State St., Rochester 4, N.Y. (M)
- Holts, Merriman H.**, 611 N. Tillamook St., Portland 12, Ore. (A)
- Honan, E. M.**, Engineering Manager, Altec Lansing Corp. Mail: 2881 Hollyridge Dr., Hollywood 28, (F)
- Hone, Francis J.**, Physicist, J. A. Maurer, Inc., 37-01—31 St., Long Island City, N.Y. (A)
- Hood, Franklin D.**, Electronic Engineer, Tektronix, Inc. Mail: 1315 N.E. Roselawn St., Portland 11, Ore. (A)
- Hood, Henry J.**, Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (F)
- Hooper, Joseph K.**, Laboratory Manager, Byron, Inc. Mail: 1608 Tyler Ave., Falls Church, Va. (A)
- Hooper, R. B.**, Owner, Sonochrome Pictures. Mail: 2275 Glencoe St., Denver 7, Colo. (M)
- Hooper, Richard H.**, Promotion Manager, RCA Victor Division, Front & Cooper Sts., Camden, N.J. (M)
- Hopkins, Ben**, President, Ger-Bar, Inc., 442 N. Illinois St., Indianapolis 4, Ind. (A)
- Hopper, F. L.**, Dept. Head, Military Electronics, Bell Telephone Laboratories. Mail: 2609 Woodbine Rd., Winston-Salem, N.C. (M)
- Hopper, Jack Albert**, 8510 Craighill, Dallas 9, Tex. (A)
- Hornor, Frank Walter**, Manager, Micro-film Processing Laboratories, Remington Rand, Inc. Mail: 227 Valley Rd., Montclair, N.J. (A)
- Hornstein, G.**, 630 Ninth Ave., New York 19, (A)
- Hornstein, Hal**, Manager, Joe Hornstein, Inc. Mail: 273 W. Flagler St., Miami, Fla. (A)
- Horsford, Dennis E.**, Minnesota Mining & Manufacturing Co., International Div., 122 E. 42 St., New York 17, (A)
- Horsley, David S.**, Director of Special Photography, Universal-International Pictures Co. Mail: 3929 Kentucky Dr., Hollywood 28, (M)
- Horstman, Charles F.**, Supervisor, Sound-Projection and Electrical Depts., RKO Theaters, Inc., 1270 Sixth Ave., New York 20, (F)
- Horvitch, Eric**, Managing Director, Photo Agencies (Pty.) Ltd., Cine-Labs. (Pty.) Ltd., National Film Productions (Pty.) Ltd. Mail: Box 3916, Johannesburg, South Africa. (A)
- Hosking, Frank**, Research Engineer, Country Roads Board. Mail: 10 Surrey Rd., Hawksburn, S.E. 1, Victoria, Australia. (A)
- Hotchkiss, Calvin M.**, Photographic Engineer, Motion-Picture Div., Eastman Kodak Co., 342 Madison Ave., Suite 626, New York 17, (M)
- Hots, Walter A.**, Sound Recording Engineer, Sonic Film Recording. Mail: 7732 N. Marshfield Ave., Chicago 26, (M)
- House, Robert A.**, 90-4 Middlesex Rd. Gardencrest Apts. Waltham, Mass. (A)
- Hover, Theodore P.**, 410 $\frac{1}{2}$ Marian Ave., Lima, Ohio. (A)
- Howard, A. J.**, Resident Manager, Major Film Laboratory Corp. Mail: 15 Harsen Rd., Tenafly, N.J. (M)
- Howard, Bruce**, Audio Facilities Engineer & Recording Supervisor, Sta., WBAP, (AM-FM-TV). Mail: 4828 Nolan St., Ft. Worth, Tex. (M)
- Howard, William A.**, Supervisor of Technical Operations, (WNBK and WTAM), National Broadcasting Co., 815 Superior Ave., Cleveland 14, Ohio. (M)
- Howe, Edward N.**, Sales and Service Engineer, Midwest Theatre Supply Co., Inc. Mail: 326 Arcadia Ct., Fort Wayne, Ind. (A)
- Howes, Edward C.**, Chief Sound Engineer, African Film Productions. Mail: 11 Main St., Rouxville, Johannesburg, Transvaal, South Africa. (A)
- Howland, John E.**, Commercial Sales Manager, Stewart-Warner Electric. Mail: 1167 N. Sheridan Rd., Lake Forest, Ill. (M)
- Howland, Walter A.**, Optical Engineer, J. A. Maurer, Inc. Mail: 179 Sadler Rd., Bloomfield, N.J. (A)
- Howse, S. E.**, Acting Head, Television Dept., Technicolor Motion Picture Corp. Mail: 2000 W. Mountain St., Glendale 1, Calif. (M)
- Hoyle, Peter I.**, Sound Engineer, Information Services Dept., Gold Coast Film Unit, P.O. Box 745, Accra, Gold Coast, West Africa. (A)
- Hsu, James**, President, Crown Cinema Corp. Mail: 33 Piccadilly Rd., Great Neck, N.Y. (A)
- Hu, Yau-Ming**, 2 Paterson Hill, Singapore 9, Malaya. (A)
- Hu, William C. E.**, Managing Director, William C. K. Hu & Co., Ltd., Rm. 301-2 Princess Theatre Bldg., Nathan Rd., Kowloon, Hong Kong. (M)
- Huber, J. Eugene**, Owner, Huber Engineering Co. Mail: Box 57, Price Hill Station, Cincinnati 5, Ohio. (A)
- Hubert, Charles W.**, Shop Foreman, DeLuxe Laboratories. Mail: 15 E. Third St., Brooklyn 18, N.Y. (A)
- Huckleberry, James E.**, Field Engineer, Motiograph, Inc. Mail: 252 N. Hancock St., Gary, Ind. (M)
- Hudders, James B.**, Television Engineer, Twentieth Century-Fox Film Corp., 460 W. 54 St., New York. (M)
- Hudson, George**, Works Manager, Ilford, Ltd., Director, Bexford, Ltd., Selco Works, Woodman Rd., Brentwood, Essex, England. (A)
- Huether, George F.**, Electronics Technician, U.S. Navy. Mail: 95 Falmouth Pl., Albertson, L.I., N.Y. (A)
- Huff, Hal**, Hal I. Huff Manufacturing Co., 659 W. Jefferson Blvd., Los Angeles 7, (A)
- Huffman, Robert L.**, Mechanical Engineer, Automatic Electric Co. Mail: 1033 W. Van Buren St., Chicago 7, (A)
- Hufford, Robert G.**, Technical Service, Motion Picture Film Dept., Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38, (M)
- Huggens, Gene M.**, Editor, Joseph DeFrenes Co. Mail: 600 Newlin Rd., Springfield, Del. Co., Pa. (A)
- Hugh, Albert Cecil**, Director, General Manager, Clarks Cereal Products, Ltd. Mail: Brook Barns, Chigwell, Essex, England. (A)
- Hughes, Dale E.**, Film Producer. Mail: 186 E. Center St., Marion, Ohio. (A)
- Hughes, Daniel Wayne**, Film Editor and Director, 12182 Nelson St., Garden Grove, Calif. (A)
- Hughes, Hartwell M.**, Instructor, Television Broadcasting, National Schools. Mail: 649 Athens Blvd., Los Angeles 44, (M)
- Hughes, John F.**, Film Editor, Movietone, Inc., 460 W. 54 St., New York. (M)
- Hughes, Lafayette M., Jr.**, Producer and Director, Hughes Sound Films, Mail: 1200 Grant St., Denver, Colo. (M)
- Hughes, Tom F.**, Motion-Picture Production Supervisor, American Airlines. Mail: 44 Shadyside Ave., Port Washington, N.Y. (A)
- Hughson, Martin R.**, 493 Brantwood Rd., Snyder 21, N.Y. (A)
- Huhndorf, Ervin P.**, Chief Engineer, KPRC-TV, Lamar Hotel, Houston, Tex. (A)
- Hulan, Ari G.**, 5607 Merrimac Ave., Dallas 6, Tex. (A)
- Hulcher, Charles A.**, President, Charles A. Hulcher Co., Inc. Mail: 40 Manteo Ave., Hampton, Va. (A)
- Humm, Wayne E.**, Eastman Kodak Co. Mail: 256 Seneca Pkwy., Rochester 13, N.Y. (M)
- Humphrey, John H.**, Writer, Director, Syracuse University Film Project, TCA; APO 205, % Postmaster, New York. (M)
- Hundert, Harold**, Photographer, T. Eaton Co. Mail: 144 Haddington Ave., Toronto, Canada. (M)
- Hungerford, Arthur E., Jr.**, Manager, TV Dept., General Precision Laboratory Inc. Mail: Campfire Rd., Chappaqua, N.Y. (M)
- Hungerford, Orison W.**, 15116 Greenleaf, Sherman Oaks, Calif. (M)
- Hunt, Clyde M.**, Vice-President, In Charge, Engineering and Operations, WTOP, Inc., Broadcast House, Washington, D.C. (M)
- Hunt, G. Carleton**, President, General Film Laboratories Corp., 1546 N. Argyle Ave., Hollywood 28, (M)
- Hunter, James Robert**, Proprietor of Capital Film Service. Mail: Box 791, East Lansing, Mich. (M)

Hunter, Stephen A., Service Director, Nateo Div., Helene Curtis Industries, Inc. Mail: 1820 E. Evergreen Ave., Wheaton, Ill. (M)

Hurd, Waldo S., II, Anso Div. Mail: 3291 Tareco Dr., Hollywood. (M)

Huntsman, Harold F., Television Engineering Field Supervisor, American Broadcasting Co. (KECA-TV). Mail: 12758 Califa, N. Hollywood. (M)

Huot, Louis, Producer, Racket Pictures, Inc. Mail: 2875 Glendale Blvd., Los Angeles 39. (M)

Hurd, Yorick G., Physicist, Twentieth Century-Fox Film Corp. Mail: 228-35 Mentone Ave., Rosedale 10, L.I., N.Y. (M)

Hurley, Albert B., Manufacturing Executive, Hurley Screen Co., Huntington Bay Rd., Huntington, L.I., N.Y. (M)

Huse, Emery, Manager, West Coast Div., Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38. (F)

Hyde, Richard M., Assistant Chief Engineer, CBS-TV News Film. Mail: 210 Cedar La., Apt. 6F, Teaneck, N.J. (A)

Hyll, Richard, 318 Mt. Vernon Ave., Marion, Ohio. (A)

Hyndman, Donald E., Sales Manager, Motion-Picture Film Dept., Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (F)

Hynes, Fred, Transmission Engineer, Sound Services, Inc. Mail: 432 S. Curson Ave. E., Apt. 4K, Los Angeles 36. (A)

Ianuzzi, Anthony P., Mechanical Engineer, Myerbert Productions, Inc., 216 E. Second St., New York. (A)

Ilarmo, Joe F., Soundman, 222 N. Bonnie Brae St., Los Angeles 26. (A)

Ilowite, Ralph, Television Recording Engineer, Video Recording, American Broadcasting Co., 7 W. 66 St., New York 23. (A)

Inus, Henry O., Color Camera Technician, Technicolor Motion Picture Corp. Mail: 3180 Vista Del Mar, Glendale 8, Calif. (A)

Inderwiesen, Frank H., Research Engineer, Midwest Research Institute. Mail: 4105 W. 73 St., Prairie Village 15, Kan. (A)

Indjian, Daniel, Univ. So. Calif. Mail: 51 Boylston St., Pittsfield, Mass. (S)

Inglis, Andrew F., Radio Engineer, 3720 Union Ave., Pennsauken Township, N.J. (M)

Ingram, Thomas M., Assistant Superintendent, Laboratory, Twentieth Century-Fox Film Corp. Mail: 4251 Colfax Ave., N. Hollywood. (M)

Ingram, William H., Manager, Projection Service Dept., Schine Theatres, Inc. Mail: Wyndhyl Farms, Honeoye Falls, N.Y. (A)

Innamorati, Libero, Dr. Ing., Centro Sperimntace Cinemato-Grafia. Mail: Via Satrico 43, Rome, Italy. (A)

Ipekci, Gunen, Silah deposu ed., Bronz sok., Basari, Apt. 15, Macka, Istanbul, Turkey. (A)

Ippolito, Peter F., President, James Ippolito & Co. Mail: 2959 Wallace Ave., Bronx, N.Y. (A)

Ireland, Frederick, Field Engineer, General Radio Co. Mail: 1000 N. Seward St., Hollywood 38. (M)

Ireland, Paul, Box 723, Ogden Dunes, Gary, Ind. (A)

Irons, Carl N., Projectionist. Mail: 608 Ridgemont Dr., Rochester 13, N.Y. (A)

Irvine, William L., Photographer, Corps of Engineers, U.S. Army. Mail: 2919 South Eighth St., Kansas City 3, Kan. (M)

Isaacson, Boris, 2124¹/₂ Beachwood Ter., Hollywood 28. (M)

Isberg, Reuben A., Consulting Television Engineer, 2001 Barbara Dr., Palo Alto, Calif. (M)

Isely, C. Robert, Film Producer, Pilot Productions, Inc., 6419 N. California Ave., Deerfield, Ill. (A)

Iserman, Milton L., Printer, General Film Laboratories, Inc. Mail: 6916 Bertrand Ave., Reseda, Calif. (A)

Isom, Warren R., Development Engineer, RCA Victor Division. Mail: 1203 Collings Ave., West Collingswood, Oaklyn, N.J. (M)

Ivers, John H., 552 South Border Rd., Winchester, Mass. (A)

Ives, Charles E., Research Laboratories, Eastman Kodak Co., Kodak Park, Rochester 4, N.Y. (F)

Ives, George M., Assistant Chief Engineer, American

Broadcasting Co. Mail: 4221 Arthur Ave., Brookfield, Ill. (M)

Iwabuchi, Kikichi, Chief Engineer, Toho Film Co. Mail: 813 Unancho Setagayaku, Tokyo, Japan. (M)

Iwao, Wallace F., 2311 Fern St., Honolulu 14, T.H. (A)

Iwerks, Donald, 10901 Havenhurst, San Fernando, Calif. (A)

Iwerks, U. B., Head, Special Effects Dept., Walt Disney Productions. Mail: 4500 Mary Ellen Ave., Sherman Oaks, Calif. (M)

Isquierdo, Mike, Sound Engineer, Cines Alcazar S.A. (International Amusement Co.). Mail: 7539 Taxco Rd., El Paso, Tex. (A)

Jabroff, Charles, Photographic Engineer, Ft. Monmouth, Signal Corps. Mail: 258 Bath Ave., Long Branch, N.J. (A)

Jackson, Andrew, Assistant Cameraman, Republic Pictures Corp. Mail: 1218 North Myers, Burbank, Calif. (A)

Jackson, Arnel E., Design and Development Engineer, RCA Victor Division. Mail: 120 W. Atlantic Ave., Audubon, N.J. (M)

Jackson, J. C., Engineer, Cine Sound Corp. Mail: 4619 S.E. 46 Ave., Portland 6, Ore. (M)

Jackson, J. Gordon, Capitol Theatre. Mail: 8 Mar St., Port Alberni, B.C., Canada. (M)

Jackson, Joseph M., Manager, Motion-Picture Photographic Dept., Owens-Illinois Glass Co., 14 and Adams, Toledo 1, Ohio. (M)

Jackson, Peter, Engineer, Film Recording, RCA Victor Division, Bldg., 15-5, Camden 2, N.J. (M)

Jackson, Robert M., Animation Photographer, Bob Bailey. Mail: 319 W. Polk, Houston 19, Tex. (A)

Jackson, William J., Chief Engineer, KEYL-TV, San Antonio Television Co., Transit Tower, San Antonio, Tex. (M)

Jacobs, Arthur A., President, Screencraft Enterprises, Inc. Mail: 17729 Enadia Ave., Reseda, Calif. (A)

Jacobs, George G., Director of Engineering, KFMB-TV, KOTV, 302 S. Frankfort, Tulsa, Okla. (A)

Jacobs, Harry N., Chief Engineer, American Broadcasting Co., San Francisco. Mail: 1600 Merced St., Richmond 6, Calif. (A)

Jacobs, John Howard, Development Engineer, Westrex Corp., 6601 Romaine St., Hollywood 38. (A)

Jacobsen, I. F., Projection Supervisor, Halaban and Katz Corp., Chicago Theatre Bldg., 177 N. State St., Chicago 1. (M)

Jacobsen, Jack C., Sound Engineer, Fletcher Smith Studios, Inc. Mail: 84-44-63 Rd., Middle Village 79, L.I., N.Y. (A)

Jacobsen, Michael M., Sound Engineer, A/S Palladium Film. Mail: Jaegersborgalle 21, Copenhagen Charl., Denmark. (A)

Jacobson, Irving, Service Engineer, Graflex, Inc. Mail: 2353 Canyon Dr., Hollywood 28. (M)

Jacobson, Phillip, Technical Research Div., Univ. Washington. Mail: Campus Studios, 100 Meany Hall, Univ. Washington, Seattle, Wash. (M)

Jacobus, George, Television Engineer, National Broadcasting Co. Mail: 1802 E. 21 St., Brooklyn 29, N.Y. (M)

Jaffe, Erwin, Director, Photo Div., Calvert Lithographing Co. Mail: 24741 Rensselaer, Oak Park 37, Mich. (A)

Jaime, Jose de Lugo, Laboratory Assistant, Especialidades Filmicas, Empedrado 154, Apto. 39, Habana, Cuba. (A)

Jalas, Clarence A., Secretary-Treasurer, Essannay Electric Manufacturing Co. Mail: 188 W. Randolph St., Rm. 2105, Chicago 1. (M)

James, Stanley L., Projectionist and Sound Technician, United Amusement Co. Mail: 6 Carolina St., Hamilton, Ont., Canada. (A)

James, Walter S., Jr., Engineer, Fine Sound, Inc., 200 Highland Blvd., Brooklyn 7, N.Y. (M)

Jamieson, Hugh V., Partner, Jamieson Film Co., 3825 Bryan St., Dallas 4, Tex. (M)

Jamieson, Hugh V., Jr., Production Manager, Partner, Jamieson Film Co., 3825 Bryan St., Dallas 4, Tex. (M)

Janetis, Michael, Free-Lance Motion-Picture Cameraman, 110 W. 84 St., New York 24. (A)

Jansen, Paul W., Minnesota Mining & Mfg. Co., 900 Fauquier Ave., St. Paul, Minn. (M)

Jan - Joy

- Jansen, William H.**, 651-B Inverness, Santa Ana, Manila, P.I. (A)
- Jansky, C. M., Jr.**, Chairman of the Board, Jansky & Bailey, Inc., 1735 DeSales St. N.W., Washington 6, D.C. (M)
- Jantsen, Charles A.**, Photographic Analysis Co. Mail: 100 Rock Hill Rd., Clifton, N.J. (M)
- Jarmar, Sven**, Sound Engineer, Filmstaden, Solna, Sweden. (A)
- Jarratt, C. V.**, Director, Mole Richardson. Mail: Via Dell'Arco Di Travertino, No. 57, Rome, Italy. (A)
- Jarrett, Al W.**, Production Supervisor, KOB-TV. Mail: 1934 Meadow View Rd., Albuquerque 1, N.M. (A)
- Jarrett, Walter R.**, District Manager, Bingham Pump Co., 2533 Salem Ave., Brentwood 17, Mo. (A)
- Jast, John**, Sound Engineer, United Film and Recording Studio. Mail: 1501 N. Bell Ave., Chicago 22. (A)
- Jayson, Richard N.**, Color Motion Picture Laboratory, Colorfilm, Inc., 520 N. Barry Ave., Mamaroneck, N.Y. (M)
- Jeffares, James H.**, Projectionist, Loew's Inc. Mail: 3770 Boise Ave., Venice, Calif. (M)
- Jeffee, Saul**, President and General Manager, Movielab Film Labs, Inc. Mail: High Point Rd., Scarsdale, N.Y. (M)
- Jeffery, Seymour**, 2940 Brighton 6 St., Brooklyn 35, N.Y. (M)
- Jeffus, Mac W.**, Recording Engineer, WFAA Recording Div. Mail: 2516 Wentworth St., Dallas 11, Tex. (A)
- Jekste, Alberts Z.**, Managing Director, Atlantic Films & Electronics, Ltd., 22 Prescott St., St. John's, Newfoundland. (M)
- Jelasma, Charles E.**, Motion-Picture Technician, Berndt-Bach, Mail: 14409 Valerio St., Van Nuys, Calif. (A)
- Jenkins, Norman, F/Lt. RAF.** Mail: 16 Rozel Rd., Clapham, London S.W.4, England. (A)
- Jenkins, Phillip**, 4 Handel St., London W.C.1, England. (A)
- Jenkins, Russell Norris**, Laboratory Manager, Capital Film Laboratories, Inc. Mail: 1127-46 St. S.E., Washington, D.C. (M)
- Jenks, Willard C.**, Chemist, Technicolor Motion Picture Corp., 6311 Romaine St., Hollywood 38. (M)
- Jennings, Andrew B.**, Photo Products Dept., E. I. du Pont de Nemours & Co., Wilmington, Del. (M)
- Jennings, Forrest**, Laboratory Technician, Color Reproduction Co. Mail: 2363 Hermits Glen, Hollywood 46. (A)
- Jennings, Wheeler, W.**, 135-30 St., S., St. Petersburg, Fla. (M)
- Jenson, A. G.**, Director of Television Research, Bell Telephone Laboratories, Inc., Murray Hill, N.J. (F)
- Jensen, Carl F.**, Senior Regional Lamp Engineer, Westinghouse Electric Corp., Merchandise Mart Plaza, Chicago 54. (A)
- Jensen, Peter Axel**, Club Dr., Countryside, Summit, N.J. (A)
- Jepson, H. L.**, Sound Engineer, Des Moines Theater Supply Co., 1121 High St., Des Moines 9, Iowa. (A)
- Jespersen, Richard E.**, Service Analyst, North American Aviation, Inc. Mail: 900 Luray St., Long Beach, Calif. (A)
- Jessen, Laurits**, 18 E. 58 St., New York 22. (M)
- Jeune, Victor T.**, Secretary, Film Renters Association of Australia, Ltd., M.L.C. Bldg., Martin Pl., Sydney, N.S.W., Australia. (A)
- Jewell, F. Irving**, Director, Visual Education, National Council, Boy Scouts of America. Mail: 1 Cleveland Ct., New Rochelle, N.Y. (A)
- Jewell, Stuart V.**, Cinematographer, Walt Disney Studios. Mail: 3848 Lomina Ave., Long Beach 8, Calif. (M)
- Johnson, Carl**, Administrative Engineer, RCA Service Co., Inc., Bldg. WO-2, Gloucester, N.J. (M)
- Johnson, Carl M.**, Head, Technical Information Div., U.S. Naval Electronics Laboratory. Mail: 2801 Albatross St., San Diego 3, Calif. (A)
- Johnson, Charles A.**, Motion-Picture Camera Rentals, Mark Armistead, Inc. Mail: 857 N. Martel Ave., Hollywood 46. (A)
- Johnson, Culver**, Engineer, Culver Johnson Research, 871 Seventh Ave., New York. (M)
- Johnson, Elisha H.**, Boston Univ. Mail: 312 Jewett Ave., Jersey City 4, N.J. (S)
- Johnson, F. Eugene**, Sales Service, Eastman Kodak Co., 343 State St., Rochester, N.Y. (M)
- Johnson, Gerald A.**, Assistant to Superintendent of Testing Div., B-6A, Eastman Kodak Co. Mail: 49 Sagamore Dr., Rochester 17, N.Y. (A)
- Johnson, Herbert H., Jr.**, Process Chemist, Photo Products Dept., E. I. du Pont de Nemours & Co., Inc. Mail: 82 Kemp Ave., Fair Haven, N.J. (M)
- Johnson, Herbert M.**, Producer, TV Film Commercial, Sarra, Inc., 16 E. Ontario, Chicago. (M)
- Johnson, Leslie L., Jr.**, Motion-Picture Laboratory Owner, National Cine Laboratory. Mail: 2009 Powhatan Rd., Hyattsville, Md. (M)
- Johnson, Maurice F.**, TV Facilities Engineer, WAAM-TV. Mail: 7009 Alden Rd., Baltimore 8, Md. (A)
- Johnson, Sigurd W.**, Development Engineer, RCA Victor Div. Mail: 245 Woodlawn Ter., Collingswood, N.J. (A)
- Johnson, Virgil L.**, Order Dept., Motion Picture Laboratory, Byron, Inc. Mail: 1507 30 St., N.W., Washington 7, D.C. (A)
- Johnson, William W.**, Camera Technician, Paramount Pictures Corp. Mail: 5880 Locksley Pl., Los Angeles 28. (A)
- Johnston, Andrew G.**, Director of Photography, Byron Motion Pictures. Mail: Oldewood Dr., R.F.D. 1, Falls Church, Va. (A)
- Johnston, Clint, Capt.**, Air Phot. and Charting Service. Mail: 10338 Penrose St., Sun Valley, Calif. (A)
- Johnston, Ernest L.**, Univ. So. Calif. Mail: 1643 Rockwood St., Los Angeles. (S)
- Johnston, Kenneth S.**, Sound Service Supervisor, Perkins Electric Co., Ltd. Mail: 212 Flora Dr., Ionale Heights P.O., Scarborough, Ont., Canada. (A)
- Johnston, Ned A.**, Negative Foreman, General Film Laboratory. Mail: 153 S. Bowling Green Way, Los Angeles 49. (A)
- Johnstone, James R.**, Manager, Carbon Product Sales, National Carbon Co., 30 E. 42 St., New York 17, (M)
- Jones, Almon**, U.S. Naval Photographic Center. Mail: 3130 Knox St., S.E., Washington, D.C. (A)
- Jones, Archie C.**, TV Engineer, CBS-Hollywood. Mail: 5318 Allott Ave., Van Nuys, Calif. (A)
- Jones, Daniel J.**, Quality Control Engineer, Eastman Kodak Co. Mail: 281 Phillips Rd., Webster, N.Y. (A)
- Jones, Donald**, Film Supervisor, N. W. Ayer and Son. Mail: 3 E. Tenth St., New York 3, N.Y. (A)
- Jones, Harold J., Jr.**, Professional Motion Picture Dept., Ansco, 405 Lexington Ave., New York 17. (M)
- Jones, Lee E.**, Sales Manager, Neumade Products Corp., 330 W. 42 St., New York 36. (M)
- Jones, Loyd A.**, Physics Dept., Kodak Research Laboratories, Eastman Kodak Co., Bldg. 59, Kodak Park, Rochester 4, N.Y. (F)
- Jones, Matthew T.**, Research Physicist, National Carbon Co. Mail: 23730 Wolf Rd., Bay Village, Ohio. (F)
- Jones, Ronald W.**, Projection Engineer. Mail: Ruskin St., Indooroopilly, Brisbane, S.W.1, Queensland, Australia. (M)
- Jones, Watson**, Manager, Film Recording Sales, RCA Victor Div., 1560 N. Vine St., Hollywood 28. (F)
- Jonsson, Valdimar R.**, Westrex Corp. Mail: Skarphedingsgata 6, Reykjavik, Iceland. (A)
- Jope, Howard E.**, Surgery Motion Picture Products. Mail: 3704 La Cresta Dr., San Diego 7, Calif. (M)
- Jordan, Thomas E., Jr.**, Senior Motion-Picture Specialist, USAF. Mail: 545 South St., Glendale 2, Calif. (M)
- Jordan, William F.**, Director of Sound, Movietone News. Mail: 518 Wyndham Rd., Teaneck, N.J. (M)
- Jorgensen, George W.**, Research Supervisor, Lithographic Technical Foundation, 1800 S. Prairie St., Chicago 16. (A)
- Joseph, George E.**, SRT-TV Studios. Mail: 16 Christopher St., New York 14. (S)
- Jost, Hans Joachim**, Owner, Union-Tonfilm-maschinenbau-Ges. Mail: Zerbster Str., 65, Berlin-Lichterfelde-Ost/Germany. (M)
- Joy, David B.**, General Sales Manager, Carbon

- Products, National Carbon Co., Inc., 30 E. 42 St., New York 17. (F)
- Judge, Percy E.**, Projectionist, 22 Fay Ave., Peabody, Mass. (A)
- Juett, Francis Edward**, Processing Manager, Geo. Humphries & Co. Mail: 3 Oakwood Ave., Boreham Wood, Herts, England. (A)
- Julin, Kurt**, Technical Chief, A. B. Cosmorama. Mail: Skillnadsatan 60A, Gothenburg, Sweden. (M)
- Julin, Leonard A.**, 717 Ninth Ave., S.E., Rochester, Minn. (A)
- Jury, Harold William**, Director of Television Operation, Westways Broadcasting Co. Mail: 17260 Osborne St., Northridge, Calif. (M)
- Kaak, Henry W., Jr.**, Assistant Technical Adviser, Camera Dept., Technicolor Motion Picture Corp. Mail: 12324 Emelita St., N. Hollywood. (A)
- Kadhun, Fadhil A.**, Univ. So. Calif. Mail: P.O. Box 55, Station D, Los Angeles 7. (S)
- Kagan, Philip H.**, Service Manager, Du-Art Film Laboratories, Inc. Mail: 35-48 75 St., Jackson Heights, L.I., N.Y. (A)
- Kage, Earl W.**, Research Photographer, Kodak Research Laboratories, Eastman Kodak Co. Mail: 217 Elm Tree Rd., Rochester 12, N.Y. (A)
- Kahn, Conrad P.**, Mixer, M-G-M Studios. Mail: 4124 S. Spalding Dr., Beverly Hills, Calif. (M)
- Kahn, Irving Berlin**, Chairman of Board, Teleprompter Corp. Mail: 229 Beechmont Dr., New Rochelle, N.Y. (M)
- Kallian, Peter**, Chief Photographer, Atomic Energy Project, Univ. California, Box 4164, W. Los Angeles 24. (A)
- Kallman, K. Phillips**, Plant Manager, Commercial Picture Equipment, Inc. Mail: 25 W. 95 St., New York 25. (M)
- Kalman, Arthur A.**, Motion Pictures for Television, Inc. Mail: 68-42 Selfridge St., Forest Hills, L.I., N.Y. (A)
- Kalmus, Herbert T.**, President and General Manager, Technicolor Motion Picture Corp. Mail: Box 16-547, Hollywood 38. (F)
- Kane, Henry S.**, President, North American Screw Products Co. Mail: 1732 N. California Ave., Chicago. (M)
- Kanis, Kurt E.**, Sales Manager, Pathé Laboratories, Inc. Mail: 16 Charles Pl., Old Tappan, N.J. (M)
- Kantor, Bernard R.**, Motion-Picture Laboratory Manager, Cinema Dept., Univ. So. Calif. Mail: 403 N. Van Ness Ave., Los Angeles 4. (A)
- Kantrowitz, Phillip**, Engineer, Sonotone Corp. Mail: 2435 Frisby Ave., Bronx 61, N.Y. (A)
- Kaplan, Fred M.**, Film Printer, Circle Film Laboratory, Mail: % Mrs. S. Katz, 1711 Morris Ave., Bronx 57, N.Y. (A)
- Kaplan, Neil K.**, Univ. So. Calif. Mail: 1635 N. Normandie, Apt. 42, Los Angeles 27. (S)
- Kaplan, Sam H.**, Research Engineer, Rauland Corp. Mail: 3713 W. Arthington St., Chicago 24. (A)
- Kaplan, William**, Adv. Manager, Willoughby Camera Stores, 110 W. 32 St., New York 1. (A)
- Kaprellian, Edward K.**, Director of Research & Development, Kalart Co. Mail: College Highway, Westogue, Conn. (M)
- Kapur, Jit L.**, Univ. So. Calif. Mail: 1174 W. Adams Gardens, Los Angeles. (S)
- Kapzanaky, Harry**, Univ. So. Calif. Mail: 1207 W. 29 St., Los Angeles 7. (S)
- Karg, Richard G.**, Foto & Kino A. G., Ostermudigenstr. 71, Bern, Switzerland. (M)
- Karmazin, Joseph J.**, Projectionist-Technician, WBBM-TV CBS. Mail: 1153 S. Lombard Ave., Oak Park, Ill. (A)
- Karo, James**, Supervisor, Motion Picture Div., Sandia Corp. Mail: 4045 Simms Court, S.E., Albuquerque, N.M. (A)
- Karson, Walter E.**, 5750 S. Elizabeth St., Chicago 36. (A)
- Katt, Harry B.**, Factory Manager, Vought Co. Mail: 1430 N. Pass Ave., Burbank, Calif. (A)
- Katz, Lawrence J.**, International Representative, International Alliance Theatrical Stage Employees, Box 604, Harrisburg, Pa. (A)
- Katz, Leonhard**, President, Woburn Engineering Co. Mail: 19 Ward St., Woburn, Mass. (A)
- Kaufman, Charles S.**, 433 W. 34 St., Apt. 16B, New York 1. (A)
- Kaufman, Max**, Chief Chemist, Consolidated Film Industries, Inc. Mail: 617 W. 190 St., New York 33. (A)
- Kaufman, Paul A.**, Vice-President, Du-Art Film Laboratory, Inc., Tri-Art Color Corp. Mail: 140-18 68 Dr., Flushing 67, N.Y. (M)
- Kautsky, Rudolf W.**, Branch Manager, Altec Service Corp. Mail: 4106 Case St., Elmhurst 73, N.Y. (M)
- Kavanaugh, Arthur J.**, Physicist, American Optical Co., Research Laboratory, Southbridge 1, Mass. (A)
- Kavi, Sadashiv J. Row**, Motion-Picture Producer and Distributor, Chitra Sahakar (Production Unit), "Naaz," Lamington Rd., Bombay 4, India. (M)
- Kavlin, Marcos**, Kodak Dealer, Casilla 500, La Paz, Bolivia. (M)
- Kay, Henry**, Audio Engineer, 601 Venice Blvd., Venice, Calif. (M)
- Kay, William**, Motion-Picture Editor, Encyclopaedia Britannica Films. Mail: 3606 New England Ave., Chicago. (A)
- Kayfetz, Victor F.**, Producer, Dealer and Importer of motion-picture equipment: Eclair, Kinoptik lenses; Victor Kayfetz Productions, Inc., 1780 Broadway, New York 19. (M)
- Kaylor, James W.**, Chief Engineer, Color Corp. of America. Mail: 5213 Comercio Ave., Woodland Hills, Calif. (M)
- Kayser, Paul W.**, Westrex Co. (Caribbean), Apto. 1022, Panama, Republic of Panama. (A)
- Keane, M. Peter**, TV Film Producer, Screen Gems, Columbia Pictures, Inc. Mail: 123 E. 64 St., New York 21. (M)
- Kear, Frank G.**, Consulting Radio Engineer, Suite 502, 1302-18 St. N.W., Washington 6, D.C. (M)
- Keating, Clifford M.**, Technologist, U.S. Naval Photographic Center. Mail: 147 Ivanhoe St., S.W., Washington 24, D.C. (A)
- Kechn, Neal G.**, 112 W. 61 Ter., Kansas City 2, Mo. (A)
- Keeler, A. Phillip, Jr.**, Univ. Miami. Mail: Univ. Miami, P.O. Box 243, University Branch, Coral Gables 46, Fla. (S)
- Keen, Charles Y.**, Engineer, RCA Service Co. Mail: 209 Lippincott Ave., Riverton, N.J. (M)
- Keen, George E.**, Laboratory Technician, Motion Picture Advertising Service, Inc. Mail: 1622 S. Gayoso St., New Orleans, La. (A)
- Keller, Davis S.**, Technician and Engineer, J. P. Lilley & Son. Mail: 2415B Parkway Blvd., Harrisburg, Pa. (A)
- Kelifer, Robert G.**, Univ. So. Calif. Mail: 34 Clark St., Uniontown, Pa. (S)
- Keilhack, Francis W.**, Representative and Technical Adviser, Drive-In Theatre Manufacturing Co., 505 W. Ninth St., Kansas City, Mo. (M)
- Keith, Clyde R.**, Bell Telephone Laboratories, Inc. Mail: 5 North Ter., Maplewood, N.J. (F)
- Keller, Arthur C.**, Director of Switching Apparatus Development, Bell Telephone Laboratories, 463 West St., New York 14. (A)
- Keller, Edward J.**, Motion-Picture Printer, Color Corp. of America. Mail: 1516 Riverside Dr., Burbank, Calif. (A)
- Keller, John S.**, Supervisor, Field Optical Installations, Sandia Corp. Mail: San Felipe Lodge, Apt. 201, Salton Sea Base, Westmorland, Calif. (M)
- Keller, William S.**, Univ. Miami. Mail: Univ. Miami, Box 488, Coral Gables, Fla. (S)
- Kellett, Robert Leslie**, Chief Engineer, Kinelab, Pty., Ltd., 484 George St., Sydney, N.S.W., Australia. (A)
- Kelley, Leigh H.**, Advertising—Radio, Television, Films, Tucker Wayne & Co. Mail: 2312 Montview Dr., N.W., Atlanta, Ga. (A)
- Kelley, William F.**, Secretary-Treasurer, Motion Picture Research Council, 1421 N. Western Ave., Hollywood 27. (F)
- Kellison, Philip C.**, Special Effects Cameraman, Film Graphics, Inc., 245 W. 55 St., New York. (M)
- Kellman, Louis W.**, Motion-Picture Producer, 1729-31 Sansom St., Philadelphia, Pa. (M)
- Kellogg, Edward W.**, Consulting Engineer, RCA Victor Div. Mail: 276 Merion Ave., Haddonfield, N.J. (H)
- Kellum, Theron O.**, Re-recording Mixer, RKO Radio Pictures, 780 N. Gower St., Hollywood 38. (M)

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- Kelly, Donald H.**, Research Dept., Technicolor Motion Picture Corp. Mail: 1821½ S. Beverly Glen Blvd., W. Los Angeles 25. (A)
- Kelly, Lawrence William, Sr.**, Cinetechnician, Paramount Pictures. Mail: 2411 18 St., Santa Monica, Calif. (A)
- Kelly, Peter J.**, Chief Cameraman, I.P.C. Film Unit. Mail: Film Centre, Ltd., % I.P.C. Film Unit, P.O. Box 61, Baghdad, Iraq. (A)
- Kelly, William D.**, 1540 Broadway, New York. (A)
- Kelsey, Robert M.**, TV-Recording, Columbia Broadcasting System (KNX). Mail: 1065 E. Grinnell Dr., Burbank, Calif. (A)
- Kendall, Charles B.**, Projectionist, Fox West Coast Theaters. Mail: 1317 W. Holly St., Phoenix, Ariz. (A)
- Kendall, O. Ken**, Technical Consultant, National Film Board. Mail: 43 Ivy Ave., Ottawa, Ont., Canada. (A)
- Kendall, Richard S.**, Univ. So. Calif. Mail: 1636 N. Vistas, Hollywood 46. (S)
- Kende, George**, Works Manager, Wollensak Optical Co. Mail: 65 Commonwealth Rd., Rochester 18, N.Y. (M)
- Kennedy, Donald D.**, Dept. of Interior, Films Div., Commonwealth of Australia, 5 Condon St., Burwood, N.S.W., Australia. (A)
- Kennedy, Frank M.**, In Charge, Television Master Control, American Broadcasting Co., Television Center. Mail: 3701 Arbolada Rd., Los Angeles 27. (M)
- Kennedy, H. Edwin**, Chief Engineer, Delaware Broadcasting Co., 920 King St., Wilmington, Del. (M)
- Kennedy, James J.**, Chief, Transmission Section, Sound Branch Signal Corp. Photographic Center. Mail: 85-04-63 Dr., Rego Park 74, L.I., N.Y. (A)
- Kennedy, Richard F.**, Soundman, Business Manager, Syracuse University Visual Center, % T.C.I., U.S. Embassy, Tehran, Iran. (A)
- Kenworthy, N. Paul, Jr.**, Cinematographer-Director, Wasatch Enterprises. Mail: 2144 Dallin St., Salt Lake City, Utah. (A)
- Keough, James L.**, Owner, J. L. Keough Camera Repair. Mail: 6548 23 Ave., N.E., Seattle 5, Wash. (M)
- Kerkow, Herbert**, President, Herbert Kerkow, Inc., 400 Lexington Ave., New York 17. (M)
- Kern, Albert W.**, Asst. Cameraman, Freelance, Crompond St., Rt. 2, Peekskill, N.Y. (A)
- Kern, Emil A.**, Consulting Engineer, President, J. E. Robin, Inc. Mail: 715 Varsity Rd., South Orange, N.J. (M)
- Kerr, Maxwell A.**, 200 Meadow View Rd., Falls Church, Va. (A)
- Kershaw, Cecil**, Director, British Optical and Precision Eng., Ltd., A. Kershaw & Sons, Ltd., G.B.-Kalee, Ltd., Kershaw-Soho (Sales), Ltd. Mail: "Greystones," 7 Park Edge, Harrogate, Yorks, England. (F)
- Kershaw, Jack**, Kodak Ltd., Hornby Rd., Bombay, India. (A)
- Kershner, Irvin**, Univ. So. Calif. Mail: 12225 Magnolia Blvd., N. Hollywood. (S)
- Kessel, Norman**, Chief, Projection Section, U.S. Army Signal Corps Photographic Center. Mail: 127 Primrose Dr., New Hyde Park, L.I., N.Y. (A)
- Kessman, Maurice**, Univ. Calif. Mail: 8819 Harritt St., Hollywood. (S)
- Ketchum, Northrop**, Kinescope Recording Laboratory Coordinator, National Broadcasting Co. Mail: 18552 Collins St., Tarzana, Calif. (A)
- Ketler, Warren E.**, Physicist-Partner, Broadview Research & Development, P.O. Box 1093, Burlington, Calif. (A)
- Keto, Jorma Raymond**, Electro-Mechanical Engineer, National Bureau of Standards. Mail: 305 Dean Dr., Rockville, Md. (A)
- Kidwell, Allen N.**, Field Engineer, RCA Service Co. Mail: 6827 Griesmere Ave., Cincinnati 24, Ohio. (A)
- Kiebert, Martin V., Jr.**, Chief Engineer, Tuner Div., P. R. Mallory Co. Mail: 3510 E. 38 St., Apt. C1, Indianapolis, Ind. (M)
- Kiel, John P.**, General Manager, Producers Service Co. Mail: 6554 Blewett Ave., Van Nuys, Calif. (M)
- Kieninger, John F.**, Process Supervisor, Technicolor Motion Picture Corp., 6311 Romaine St., Hollywood 38. (M)
- Kilbrith, Donald Wilson**, Radio Engineer, International Broadcasting Div., U.S. Information Agency. Mail: 81-10 135 St., Apt. 206, Kew Gardens, L.I., N.Y. (A)
- Killian, Kenneth K.**, Owner, Ken Killian Sound and Visual Products, 17 New York Ave., Westbury, N.Y. (A)
- Killough, John G.**, Film Technician, Laboratory Supt., Acme Film Laboratory. Mail: 1444 Miller Dr., Los Angeles 46. (M)
- Kimura, T.**, Chief, Liaison Dept., Daiei Motion Picture Co. Mail: #2, 3-Chome, Kyobashi, Chuku, Tokyo, Japan. (M)
- Kinderman, Edward**, 26-16 Kipp St., Fairlawn, N.J. (A)
- King, Geoffrey L.**, Managing Director, Kinelab Pty., Ltd., 484 George St., Sydney, N.S.W., Australia. (A)
- King, Harold V.**, Recording Director, Associated British Picture Corp., Elstree Studios, Boreham Wood, Herts, England. (A)
- King, Norman H.**, 38 Murray Cres., Pinner, Middlesex, England. (A)
- King, Robert E.**, Technical Director, American Broadcasting Co. Mail: 3931 Prospect, Hollywood 27. (A)
- King, Roy D.**, Chief Sound Engineer, Pyrox, Ltd. Mail: 35 Boorool Rd., Kew E.3, Victoria, Australia. (M)
- King, William H.**, Director, Motion Pictures, Collins Radio Co. Mail: 808 30 St. Dr., S.E., Cedar Rapids, Iowa. (A)
- Kingcome, P. Barr**, Area Supervisor, RCA Telephone, Ltd., 36, Woodstock Grove, Shepherds Bush, London W.12, England. (A)
- Kingslake, Rudolf**, Eastman Kodak Co., Hawk-Eye Works, St. Paul St., Rochester 4, N.Y. (F)
- Kinnear, Howard E.**, Sound Engineer, J. M. Rice & Co., Ltd., 202A Canada Bldg., Winnipeg, Canada. (A)
- Kinstler, Richard C.**, Head, Photographic Laboratory, Procter & Gamble Co., M.A.&R. Bldg., Cincinnati 17, Ohio. (M)
- Kinzie, Harold W.**, Laboratory Superintendent, Wilding Picture Productions. Mail: 3828 Kirk St., Skokie, Ill. (A)
- Kirk, Michael**, Owner, Kirk Films. Mail: 2139 Gen. Taylor, New Orleans, La. (M)
- Kirkwood, Ted**, Technical Products Co. Mail: 2465 Horseshoe Canyon Rd., Hollywood 46. (A)
- Kirnard, Charles F.**, Engineer, NBC-TV. Mail: 533-58 St., Brooklyn 20, N.Y. (M)
- Kirsch, Sydney Meyer**, Executive, Motion Picture Producer, Victor-Mayer Films, Box 3133, Cape-town, South Africa. (M)
- Klingburg, William W.**, Optical Effects, Universal-International. Mail: 10423 Cheviot Dr., Los Angeles 64. (M)
- Kisner, Walter I.**, Motion Picture Film Dept., Eastman Kodak Co. Mail: 199 Plymouth Ave., S., Rochester 4, N.Y. (M)
- Kitley, Raymond C.**, Motion-Picture Cameraman, AF 11233500, Hq. Sq. Sec. AF Flight Test Center, Edwards AFB, Calif. (A)
- Kivell, Donald W.**, Associate Director, Television Operations, National Broadcasting Co. Mail: 1 Garrett Pl., Apt. 14, Bronxville 8, N.Y. (A)
- Klaeger, Robert H.**, Vice-President in charge of Television Production, Transfilm, Inc., 35 W. 45 St., New York 19. (M)
- Klages, William M.**, TV Engineer, National Broadcasting Co. Mail: 451 W. Fulton St., Long Beach, N.Y. (A)
- Knappert, Herman E.**, Motion Picture Cameraman, Director, 168 Rowayton Ave., Rowayton, Conn. (A)
- Kleerup, Bertel J.**, Vice-President, Society for Visual Education, Inc., 1345 W. Diversey Pkwy., Chicago 14. (M)
- Klein, Gerard**, N.Y. Univ. Mail: 88-20 Blvd., Rockaway Beach 93, N.Y. (S)
- Klein, Max E.**, Director, Army Film Library Services, U.S. Army (Civ. Service). Mail: 1387 Linden Ave., Highland Park, Ill. (M)
- Kleindienst, Alfred F.**, Beacon Lodge, Webster, Mass. (M)
- Kleiner, Ben**, President and General Manager, Foto Corporation of America. Mail: 261-62 Langston Ave., Glen Oaks Village, N.Y. (A)
- Klinedinst, M. S.**, Manager, Industrial Equipment Section, RCA Victor Div., Camden 2, N.J. (A)
- Klingenstein, Paul**, President, Kling Photo Supply Corp. Mail: 235 Fourth Ave., New York 3 (A)

- Klink, Granville, Jr.**, Chief Engineer, WTOP Inc., Broadcast House, 40th & Brandywine Sts., N.W., Washington 16, D.C. (A)
- Kloepfel, Don V.**, Engineering Consultant, 1900 Keeler St., Burbank, Calif. (M)
- Klosner, Morris**, Engineer, Photographic Branch, Squier Signal Laboratories. Mail: 3010 Valentine Ave., Bronx 58, N.Y. (M)
- Klynn, Herbert**, Artist, Production Mgr., United Productions of America. Mail: 6160 Teesdale Ave., N. Hollywood (A)
- Knapp, Ned H.**, Foreman, Laboratory Machine Shop, Columbia Pictures Corp. Mail: 1525 N. Courtney Ave., Hollywood 46, (M)
- Kneitel, Seymour**, Producer, Director, Famous Studios, 25 W. 45 St., New York. (M)
- Knettles, Marian M.**, Motion-Picture Film Technician, Consolidated Film Industries. Mail: 309 N. Cordona St., Burbank, Calif. (A)
- Knight, Frank H. J.**, Camerons Development Corp., Ekona, Buea, British Cameroons, Nigeria, British West Africa. (A)
- Knight, John B. Jr.**, KNBH, National Broadcasting Co., Mount Wilson, Calif. (M)
- Knight, Paul**, Project Engineer, J. A. Maurer, Inc. Mail: 20 Poplar St., Merrick, L.I., N.Y. (A)
- Knight, Russell W.**, Film Laboratory Supervisor, Kinelab Pty., Ltd., 484 George St., Sydney, N.S.W., Australia. (A)
- Knighton, Wilfred L.**, 303 Lexington Ave., New York 16, (A)
- Knight-Simpson, Beric W.**, Cinema Officer, Nigerian Government, Public Relations Dept., 11 Custom St., Lagos, Nigeria, West Africa. (A)
- Knoblock, George C.**, Film Supervisor, Wilding Picture Productions, Inc. Mail: 1529 W. Roscoe St., Chicago 13, (A)
- Knollmiller, Henry**, Positive Film Timer, Warner Bros. Pictures Corp. Mail: 602 N. Fairview St., Burbank, Calif. (A)
- Knopp, Leslie**, Technical Advisor, Cinematograph Exhibitors Association of Great Britain and Ireland, 164 Shaftesbury Ave., London W.C.2, England. (A)
- Knowles, Gerald L.**, Projectionist, Fox West Coast Theaters. Mail: 10414 Oletha La., W. Los Angeles 24, (A)
- Knudsen, Orlando Stephen**, Manager, Visual Aids Production, Iowa State College, Alice Norton House, Ames, Iowa. (M)
- Knutson, N. Theodore**, New Product Designer, Bell & Howell Co. Mail: 5230 Oakdale Ave., Chicago 41, Ill. (A)
- Kobzina, Roger E.**, Univ. Miami. Mail: 2908 Roslyn Trail, Long Beach, Ind. (S)
- Koch, J. Wesley**, Chief Engineer, KFEQ-TV, KFEQ Bldg., St. Joseph, Mo. (A)
- Koch, William A.**, Chemist, Eastman Kodak Co., 342 Madison Ave., New York 17, (M)
- Kocsis, Paul**, Projectionist, RKO. Mail: 3975 Sedgwick Ave., Bronx 63, N.Y. (A)
- Koerber, Henry J., Jr.**, Design Engineer, Bell & Howell Co. Mail: 4144 N. Olcott, Chicago 34, (A)
- Koerner, Allan M.**, Eastman Kodak Co., Kodak Park, Bldg. 65, Rochester, N.Y. (A)
- Kogel, Henry**, Staff Engineer, Society of Motion Picture and Television Engineers. Mail: 199-01 22 Ave., Queens 57, N.Y. (A)
- Kohn, Daniel N.**, Chemical Engineer, Pola-Lite Div., Commerce International. Mail: 262 Huron St., Brooklyn 22, N.Y. (M)
- Kolb, Frederick J., Jr.**, Chemical Engineer, Eastman Kodak Co., Mail: 211 Oakridge Dr., Rochester 17, N.Y. (F)
- Kolb, Otto K.**, Technical Manager and Adviser, British Acoustic Films, Ltd. Mail: 5 Milnthorpe Rd., Chiswick, London W.4, England. (M)
- Kolber, Joseph**, Maintenance Engineer, Precision Film Laboratory. Mail: 168 W. Kirkwood Ave., Merrick, L.I., N.Y. (M)
- Kollmorgen, E. O.**, President, Kollmorgen Optical Corp. Mail: Pokeberry Ridge, Amherst, Mass. (M)
- Kollmyer, William E.**, Manager, Westrex Co. (India), Box 1232, Metro House, Esplanade Rd., Bombay, India. (A)
- Komow, Victor H.**, Free-lance Cameraman, Film Director and Soundman. Mail: 248 E. 34 St., New York 16, (A)
- Kontos, Spero L.**, Manager, Abbott Theatre Equipment Co., 1311 South Wabash Ave., Chicago. (A)
- Kook, Edward F.**, President, Century Lighting, Inc., 521 W. 43 St., New York. (M)
- Kooser, H. L.**, Director, Visual Instr. Service, Iowa State College, Ames, Iowa. (A)
- Koppel, Leo**, Works Director, Ship Carbon Co. of Great Britain, Ltd. Mail: 51 Mount Pleasant Rd., Chigwell, Essex, England. (A)
- Kornstein, Edward**, Physicist, Optics, Sound and Special Engineering, Bldg. 10-4, RCA Victor Div., Camden 2, N.J. (A)
- Kortge, Kenneth M.**, Motion Picture Film Editor, Sound Engineer, J. R. Hunter—Capital Film Service. Mail: 233 S. Clemens St., Lansing 12, Mich. (A)
- Koshlaychuk, William E.**, Film Editor—Production, Fox-Movietone News, Inc. Mail: 22 Willets Ave., Syosset, L.I., N.Y. (M)
- Kossman, H. R.**, Cameraflex Corp., 1947 Broadway, New York. (A)
- Koster, William D.**, Laboratory Manager and Editorial Supervisor, Joint Senate and House Television Facility. Mail: 10422 Haywood Dr., Silver Spring, Md. (A)
- Kotis, Arnold F. T.**, Stereo Consultant, 3937 49 St., Long Island City 4, N.Y. (A)
- Kotwal, S. N.**, Partner, Evergreen Pictures, Saklat House, 15 New Queen's Rd., Bombay, India. (M)
- Koudry, John J.**, M-G-M Studios, Culver City, Calif. (A)
- Kowalak, John J.**, Technical Representative, Ansco Div. of General Aniline & Film Corp., 6424 Santa Monica Blvd., Hollywood. (A)
- Kozanowski, Henry N.**, Physicist, RCA Victor Div. Mail: 435 Washington Ter., Audubon 6, N.J. (M)
- Krainin, Stanley**, Production Manager, Reeve-sound Co. Mail: 105-30 66 Ave., Forest Hills 75, N.Y. (A)
- Kramer, Ambrose W.**, Consulting Engineer, R.F.D. Bumpass, Va. (M)
- Kramer, Louis**, Director, Wilding Picture Productions, Inc. Mail: 15310 Hazelridge Ave., Detroit 5, Mich. (A)
- Kramer, Vernon W.**, Assistant Director of Sound, Universal-International Pictures Co. Mail: 15441 Sutton St., Sherman Oaks, Calif. (M)
- Krasch, Joseph N.**, Director, Motion-Picture Photography, United Auto Workers. Mail: E. Columbia Ave., Rt. 2, Cedarburg, Wis. (M)
- Krasna-Kraus, Andor**, Managing Director, Focal Press, Ltd., 31 Fitzroy Sq., London W.1, England. (M)
- Kraus, Michael B., Jr.**, General Manager, Transmitter Equipment Mfg. Co. Mail: 41 S. Woodland Ave., Fair Haven, N.J. (A)
- Krause, Edward**, President, Filmline Corp., Erna St., Milford, Conn. (M)
- Krause, Peter**, Quality Control Engineer, Ansco. Mail: 69 Bounrdale Rd., Manhasset, L.I., N.Y. (M)
- Krauss, Edward Douglas**, Technician, Technicolor Motion Picture Corp. Mail: 1306 N. Avon St., Burbank, Calif. (A)
- Kravitt, Samuel**, Film Producer, Samuel Kravitt, Inc. Mail: 676 Elm St., New Haven, Conn. (A)
- Kreuter, Adolph C.**, Artist and Designer, Rockford Paint Manufacturing Co. Mail: 304 S. Horace Ave., Rockford, Ill. (A)
- Kreuzer, Barton**, General Product Manager, Engineering Products Dept., RCA Victor Div., Bldg. 15-5, Camden, N.J. (F)
- Krienke, Arthur G.**, Cameraman, 742 West Front St., Plainfield, N.J. (A)
- Kring, Curtis I.**, Chief Engineer, KZTV, Box 2448, 770 E. 5 St., Reno, Nev. (A)
- Krtous, George F.**, Engineer, De Vry Corp. Mail: 2547 S. Harding Ave., Chicago 23, (M)
- Krueger, Carl L.**, Sales Manager, Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N.J. (A)
- Kruger, Milton L.**, Director, Cameraman, Freelance. Mail: 26 Spring Dell, Rutherford, N.J. (M)
- Krulich, John A.**, Service Engineer, International Projector Corp. Mail: 6 Maple St., Garden City, L.I., N.Y. (M)
- Krupa, Julian S.**, Artist-Animator, Wilding Picture Productions Co. Mail: 6024 S. 74 Ave., Argo-Summit, Ill. (A)
- Krupa, Victor C.**, Vice-President, Peerless Film Processing Corp. Mail: 1225 S. Meadowbrook St., Hollywood. (M)
- Kruse, C. Christian**, Producer, 16mm Industrial and Teaching Films. Mail: Glen Cove, Pawaukee 3, Wis. (A)

Kru - La V

- Kruse, William P.**, Color TV Engineer, Admiral Corp. Mail: 5751 Newport, Chicago 34. (A)
- Kruttchnitt, Paul**, Univ. So. Calif. Mail: 1302 N. Van Ness Ave., Hollywood 28. (S)
- Kubicka, Helms F.**, Sound Engineer, Nola Studios, Inc. Mail: 79 Syosset Circle, Southwood at Syosset, L.I., N.Y. (A)
- Kudar, John C.**, La Habra Apts., No. 508, 6720 Franklin Pl., Hollywood 28. (A)
- Kuehn, John J.**, J. J. Kuehn Sound Film Laboratory, 728 Buckingham Pl., Chicago 13. (A)
- Kueshn, Rudolph L.**, Project Engineer, Industrial Television, Inc. Mail: 81 Tracey Pl., Englewood, N.J. (A)
- Kugel, Frederick**, Editor and Publisher, Television, Frederick Kugel Co., Inc., 600 Madison Ave., New York. (A)
- Kugel, Gerhard W.**, Audio Recording Technician, Dallas Jones Productions. Mail: 1725 N. Wells St., Chicago. (A)
- Kuhlow, Herbert F.**, Vice-President, Ampro Corp., 2835 N. Western Ave., Chicago 18. (M)
- Kuhn, Russell W.**, Motion-Picture Projection and Sound Recording Technician, U.S. Navy. Mail: VU-1 Photo Lab, Navy #14, % FPO, San Francisco, Calif. (M)
- Kulka, Thomas**, Manufacturer, Pro-Tex Reel Band Co. Mail: 9005 Marshall Ave., Cleveland 4, Ohio. (A)
- Kunsmann, William C.**, Suite #2, 2992 W. 14 St., Cleveland 13, Ohio. (F)
- Kuriyama, Tetsuo**, Managing Director, Nippon Onkyo Seiki Co. (Japan Sound Equipment), 31, 2-chome, Funakoshi-cho, Higashi-ku, Osaka, Japan. (A)
- Kurts, Jerome**, N.Y. Univ. Mail: 3150 Rochambeau Ave., New York. (S)
- Kurtzner, Hugo A.**, Research Chemist, Eastman Kodak Co. Mail: 1940 Clover St., Rochester 18, N.Y. (A)
- Kusack, William P.**, Chief Engineer, Balaban & Katz Television. Mail: WBKB, 20 N. Wacker, Chicago 6. (M)
- Kutok, Ira**, General Manager, Edward H. Wolk, 1241 S. Wabash Ave., Chicago. (A)
- Kusmanov, Alexander**, Stage Manager, Rockefeller Center, Inc. Mail: 20 W. 26 St., New York 10. (M)
- Kyburz, Leon G.**, Architect, Jefferson Amusement Co. Mail: 2685 Hazel, Beaumont, Tex. (M)
- Laby, Lawrence M.**, Production Manager, Natural Vision Theatre Equipment Co. Mail: 5461 Tampa Ave., Tarzana, Calif. (A)
- Lachman, Edward**, President, Lorraine Carbons, Inc. Mail: Humphrey Rd., Morristown, N.J. (M)
- Lackoff, Sam E.**, President, Transitor, Inc. Mail: 684 Sunderland Rd., Teaneck, N.J. (A)
- Ladd, John H.**, Technical Associate, Eastman Kodak Co., Color Technology Div., Bldg. 65, Kodak Park, Rochester 4, N.Y. (M)
- Laesser, Philip B.**, Manager, Television & Radio Engineering Dept., The Journal Co. (WTMJ-TV), 720 E. Capitol Dr., Milwaukee 1, Wis. (M)
- Lager, Charles E.**, Editor, Atlas Film Corp. Mail: 2535 Eastwood Ave., Evanston, Ill. (A)
- La Grande, Frank**, Paramount Pictures, 1501 Broadway, New York 18. (F)
- Laidlaw, Ron**, Film & Photographic Director, CPFL-TV, Richmond St., London, Ont., Canada. (A)
- Lain, John G.**, Supervisor, Motion-Picture Recording and Re-recording, Lookout Mountain Laboratory, U.S. Air Force, Mail: 7301 Garden Grove Ave., Reseda, Calif. (A)
- Lake, Thomas P.**, 1509 Wilson St., Eau Claire, Wis. (A)
- Lakebrink, Robert T.**, Technical Advisor, American Television Mfg. Corp. Mail: 36 Polk Dr., Huntsville, Ala. (A)
- Lakin, Charles T.**, Physicist, U.S. Ordnance Test Station. Mail: 102B Ellis St., China Lake, Calif. (A)
- Lambert, Kenneth B.**, Sound Dept., Metro-Goldwyn-Mayer Studios, Culver City, Calif. (F)
- Lambert, Sammy**, Director, Magna Theatre Corp. Mail: 200 W. 54 St., New York. (A)
- Lamle, Paul**, Manager, Grand Central Camera Exchange, Inc., 1 E. 43 St., New York. (A)
- Landau, Alfred**, Consulting Engineer, 1625 N. Beverly Glen Blvd., Los Angeles 24. (M)
- Landolt, S. W.**, Motion Picture Service, 1112 Chamber St., Trenton 10, N.J. (A)
- Landon, Henry A.**, Projectionist, Pathe Industries. Mail: 130-37 224 St., Laurelton, L.I., N.Y. (A)
- Landry, Robert William**, Chief, Training Film Section, National Security Agency. Mail: 1424 Patrick Henry Dr., Falls Church, Va. (A)
- Landsberg, Klaus**, 5451 Marathon St., Hollywood. (F)
- Landucci, Alfred D. G.**, President, Kodak-Pathé S.A.F., 30 Rue des Vignerons, Vincennes (Seine), France. (M)
- Lane, A. Lindsay**, Metro-Goldwyn-Mayer. Mail: 11421 Albata St., Los Angeles 49. (M)
- Lane, Alfred P.**, 21 Bonnett Ave., Larchmont, N.Y. (M)
- Lane, Robert W.**, Customer Service Dept., Wilding Picture Prod., Inc. Mail: 5654 Patterson, Chicago 34. (A)
- Lang, Harry W.**, Production Manager, Sarra, Inc. Mail: 1417 Scott Ave., Winnetka, Ill. (M)
- Lang, Julie E.**, Univ. So. Calif. Mail: Box 436, Rt. 3, Poulso, Wash. (S)
- Langendorf, Matthew P.**, Chief Engineer, Peirce Dictation Equipment Co. Mail: 3512 W. LeMoyné St., Chicago 51. (M)
- Langley, Frank P., Jr.**, Optical-Electrical Engineer, Research Div., Philco Corp. Mail: 708 Brooke Rd., North Hills, Pa. (A)
- Langwirth, S. R.**, Western Service & Supply, Inc., 2120 Broadway, Denver, Colo. (A)
- Lankester, Christopher E.**, Technical Supervisor, United Nations. Mail: 7-14 162 St., Whitestone 57, N.Y. (M)
- Lankford, John L.**, Research Engineer, Melpar, Inc. Mail: 48-25A South 28 St., Arlington, Va. (A)
- Lansing, Dudley W.**, Manager, Theater and Sound Dept., RCA International Div., 30 Rockefeller Plaza, New York 20. (A)
- Lapenleaks, Vills**, Univ. So. Calif. Mail: 3901 S. Broadway, Los Angeles 37. (S)
- Lapins, Theodore**, Engineer, H. de Lanauze, Cinema Distribution and Service. Mail: Terrace Vaudreuil, Que., Canada. (A)
- Larcade, Richard**, N.Y. Univ. Mail: 801-72 St., Brooklyn 28, N.Y. (S)
- Larsen, James A., Jr.**, Producer, Academy Films. Mail: 565 N. Cahuenga, Hollywood 38. (A)
- Larsen, Paul J.**, Assistant to the President, Borg Warner Corp. Mail: 1212 S. Lincoln Ave., Park Ridge, Ill. (F)
- Larsen, Robert W.**, Production Manager, Mercury International Pictures, Inc., 6611 Santa Monica Blvd., Los Angeles. (M)
- Larsen, Seth Beagle**, Motion-Picture Film Editor, Processor, Larsen Co. Mail: 451 South Highland Ave., Los Angeles 36. (M)
- Larson, Chris C.**, Research Physicist, Farnsworth Research Corp., 3702 E. Pontiac St., Fort Wayne 1, Ind. (A)
- Larson, Robert H.**, Chief Engineer, DuKane Corp., St. Charles, Ill. (M)
- La Rue, Mervin W., Jr.**, Research Engineer, Bell & Howell Co. Mail: 1225 S. Grove Ave., Park Ridge, Ill. (M)
- La Rue, Mervin W., Sr.**, President, Mervin W. La Rue, Inc., 159 E. Chicago Ave., Chicago 11, Ill. (M)
- Laasiter, Darrell D.**, Chief, Film Processing Laboratory, Flight Determination Laboratory, White Sands Proving Grounds, Las Cruces, N.M. (A)
- Latady, William E.**, Engineer, Box 51, Oyster Bay, L.I., N.Y. (M)
- Latiere, Lucien**, 151-08-33 Rd., Flushing, N.Y. (M)
- Latil, J. P.**, President, Genarco, Inc. Mail: 116-46 82 Dr., Kew Gardens, N.Y. (M)
- Laube, Grover**, Cine Engineer, Camera Dept., Twentieth Century-Fox Film Corp. Mail: 1554 S. Manhattan Pl., Los Angeles 19. (A)
- Laufman, Arthur L.**, Natural Color Photographer (Technician), National Advisory Committee for Aeronautics. Mail: 5619 Merkle Ave., Parma 29 Ohio. (A)
- Lavaatida, Aubert**, Motion-Picture Producer, Director, Univ. Michigan, Audio Visual Education Center, 4028 Administration Bldg., Ann Arbor Mich. (M)
- La Vozzi, Robert V.**, General Manager, Partner

- LaVezzi Machine Works, 4635 W. Lake St., Chicago 44. (A)
- Lavin, Thomas J.**, Motion-Picture Printer, Signal Corps Pictorial Center. Mail: 332 42 St., Brooklyn, N.Y. (A)
- Law, Edgar**, Chief Re-Recording Engineer, British Lion Studio Co., London Films Studio. Mail: 19 Delta Rd., Worcester Park, Surrey, England. (A)
- Law, Thomas A.**, 69 Gordon Mansions, Torrington Pl., London, W.C.1. England. (M)
- Lawrence, Henry**, N.Y. Univ. Mail: 736 West End Ave., New York 25. (S)
- Lawrence, Paul R.**, Director, Motion Picture Production, Continental Machines, Inc. Mail: Rte. 6, Box 76, Wayzata, Minn. (A)
- Lawrence, Robert L.**, President, Robert Lawrence Productions, Inc. Mail: 235 E. 73 St., New York 21. (M)
- Lawrence, Theodore**, Television Consultant, 8711 Burning Tree Rd., Bethesda 14, Md. (M)
- Layne, Joseph L.**, Mechanical Engineer, Signal Corps Engineering Laboratories. Mail: 116 Fifth Ave., Neptune, N.J. (A)
- Layos, Larry E.**, President, Color Reproduction Co., 7936 Santa Monica Blvd., Hollywood 46. (A)
- Layos, Mrs. Rose**, Cinesound Co., 5968 Santa Monica Blvd., Hollywood 46. (A)
- Lazarus, Felix**, Motion Picture Cameraman, Cinema (Canada) Pictures, 261 Davenport Rd., Toronto, Ont., Canada. (A)
- Lazell, Robert Charles**, Vice-President, Acme Engineers. Mail: 8219 Joplin St., Houston 17, Tex. (A)
- La Zelle, Lawrence L.**, Electronics Technician (Sound), U.S. Navy Electronics Laboratory. Mail: 3577 Highland Ave., San Diego 5, Calif. (A)
- Leahy, J. V.**, Contact Engineer, Film Recording, RCA Victor Div., 411 Fifth Ave., New York 18. (A)
- Leatherwood, Capt. Arthur K., Jr.**, Chief, Animation and Special Effects, Lookout Mountain Laboratory, USAF. Mail: 14601 Roscoe Blvd., Van Nuys, Calif. (M)
- LeBel, Clarence J.**, Chief Engineer, Audio Instrument Co., Inc. Mail: 370 Riverside Dr., New York 25. (M)
- Lebow, Samuel S.**, Sound Engineer, RCA Manufacturing Co., Inc. Mail: 1947 Narragansett Ave., Bronx 61, N.Y. (A)
- Ledoux, Robert F.**, Chief, Photographic Laboratory, Springfield Armory. Mail: 102 Draper St., Springfield, Mass. (A)
- Lee, Francis**, Animation Producer for Films and Television, 479 Sixth Ave., New York 11. (A)
- Lee, Harold J.**, Sound Engineer, Columbia Pictures Corp. Mail: 1829 Rosita Dr., Glendale 8, Calif. (A)
- Lee, Harold V.**, President and Manager, Colorvision, Inc., 109 N. Larchmont Blvd., Los Angeles 4. (M)
- Lee, Leonard**, Chief Engineer, Westrex Co. Asia, 138 Robinson Rd., Singapore, Malaya. (M)
- Lee, Ralph Frank**, Chief Engineer, Caprock Broadcasting Co., KCBQ and KCBQ-TV. Mail: 2704 31 St., Lubbock, Tex. (M)
- Lee, Richard W.**, Director, Military Products Div., General Precision Laboratory Inc., Manville La., Pleasantville, N.Y. (M)
- Le Fevre, Paul W.**, Producer, 98 Milwaukee Ave., Bethel, Conn. (A)
- LeGault, Joseph W.**, Univ. So. Calif. Mail: 612 W. 115 St., Los Angeles 44. (S)
- Lehman, Harry J.**, President-Producer, Cine-Tele Productions; Laboratory Consultant, Hungerford Laboratories. Mail: 3130 Oakshire Dr., Hollywood 28. (M)
- Leiby, Alden M.**, Chief Engineer, Franklin Electronics, Inc. Mail: 7926 Burholme Ave., Philadelphia 11, Pa. (M)
- Leichman, Alfred C.**, Theater Ticket Clerk, Mutual Theatre Ticket Co. Mail: 129 W. 48 St., % Bristol Hotel, New York 36. (A)
- Leighton, Thomas C.**, Optical Engineer, J. H. Ransom Physics Laboratories. Mail: 2970 E. Colorado St., Pasadena 8, Calif. (A)
- Leighty, Howard D.**, Television Engineer, KCOP. Mail: 22644 Oxnard St., Woodland Hills, Calif. (A)
- Lemmon, Gene Charles**, Engineering Sales Representative, Cameraflex and Andre Debrie Corp. Mail: 13671 Muscatine St., Pacoima, Calif. (M)
- Lenoel, Andre Ch.**, Branch Manager, Westrex Co., France and Belgium, Boite Postal 284, Algiers, Algeria. (A)
- Lents, Herman R.**, 1511 Pointview St., Los Angeles, 35. (A)
- Lenz, Irvin W.**, High-Speed Motion-Picture Camera Technician, 2122 Cornell Dr., S.E., Albuquerque, N.M. (A)
- Leonard, Robert A.**, Cinematographer, Medical College of Alabama, Birmingham, Ala. (M)
- Leonard, R. S.**, NOTS, Box N 305, China Lake, Calif. (A)
- Leopold, Rudolf**, Section Head, A. B. Du Mont Lab., Mail: Lake Shore Dr., Oakland, N.J. (M)
- Lepore, Alfred Louis**, Electro-Acoustic Engineer and Cameraman. Mail: 732 Manton Ave., Providence 9, R.I. (M)
- Lepore, Frank C.**, Manager, Film Operations, National Broadcasting Co. Mail: 33 Queens Dr., Little Silver, N.J. (A)
- Lerpae, Paul K.**, Director of Photography, Paramount Pictures, Inc., 5451 Marathon St., Hollywood 38. (A)
- Leslie, Edward S.**, Modelmaker, RCA Victor Div., 1560 N. Vine St., Hollywood. (A)
- Leslie, Fred D.**, Twentieth Century-Fox Film Corp., 444 W. 56 St., New York 19. (M)
- Leslie, I. J.**, Free-Lance Cinematographer, 82 Broadway Ave., Toronto 12, Ont., Canada. (A)
- Lesser, Mort L.**, Slide Film Producer, Lesser Studio. Mail: 112 Grange Ave., Toronto, Ont., Canada. (A)
- Lessman, Gerhard**, Engineer, De Vry Corp. Mail: 5033 N. Nashville Ave., Chicago 31. (M)
- Lester, F. C.**, Broadcast Engineer, Mid-Continent Broadcasting Co. Mail: 10531 Woodbridge St., N. Hollywood, Calif. (A)
- Lester, Henry M.**, 101 Park Ave., New York 17. (M)
- Letherman, Mark**, N.Y. Univ. Mail: 1153 Figueroa Ter., Los Angeles. (S)
- Letourneau, Philip J.**, President, Color Technique, Inc., 100 East Ohio St., Chicago 11. (M)
- Levens, Sanford M.**, N.Y. Univ. Mail: 62-65 Saunders St., Rego Park, N.Y. (S)
- Levy, Lawrence**, Editor-Publisher, 236 W. 55 St., Rm. 710, New York 19. (A)
- Levin, Harry**, Purchasing Agent, Federal Manufacturing & Engineering Corp. Mail: 238 Keap St., Brooklyn 11, N.Y. (A)
- Levine, Harold H.**, Sound Dubbing, Ryder Service, Inc. Mail: 215B Maple St., Burbank Calif. (A)
- Levine, John J.**, Sound Engineer, Soundcraft Products Co., 9 Kelley Sq., Worcester 4, Mass. (M)
- Levine, Paul R.**, Univ. So. Calif. Mail: 1223 S. Lucerne Blvd., Los Angeles 19. (S)
- Le Vito, Richard B.**, Chief, Televisual Equipment Section, Signal Corps Engineering Laboratories. Mail: 36 Riverside Ave., Red Bank, N.J. (M)
- Levinson, Paul**, Assistant Manager, Eastman Kodak Co., 1017 N. Las Palmas St., Hollywood 38. (A)
- Levonian, Edward**, Univ. So. Calif. Mail: 1533 4th Ave., Los Angeles 19. (S)
- Levy, Eugene H.**, Assistant General Manager, Camera Equipment Co. Mail: 2108 Seneca Dr. S., Merrick, L.I., N.Y. (A)
- Levy, George M., Jr.**, President, Cine Speed, Inc., Roosevelt Raceway, 111 Roosevelt Ave., Freeport, N.Y. (M)
- Levy, Joseph**, Film Technician, DeLuxe Laboratories. Mail: 1346 Clay Ave., New York. (A)
- Levy, Walter A.**, Electrical Engineer, Signal Corps Pictorial Center. Mail: 515 E. 19 St., Brooklyn 26, N.Y. (A)
- Lewin, George**, Chief of Sound Branch, Signal Corps Pictorial Center. Mail: 1573 E. 35 St., Brooklyn 34, N.Y. (M)
- Lewis, David L.**, Sales Promotion—Film Dept., Lockheed Aircraft, Unit 32. Mail: 3619 Marcia Dr., Los Angeles 26. (A)
- Lewis, Earl W.**, Chief Engineer, Southern Radio and Television Equipment Co. Mail: 795 Harbor Dr., Key Biscayne, Miami 49, Fla. (M)
- Lewis, Harold C.**, Engineer, Paramount Studios. Mail: 428B Spalding Dr., Beverly Hills, Calif. (M)
- Lewis, Jack**, Owner, Jack Lewis Studios, 705 E. Main St., Richmond, Va. (M)
- Lewis, J. Kenneth**, Electronic Scientist, Dept. of Defense. Mail: 9209 48 Ave., College Park, Md. (A)
- Lewis, Joseph R.**, Sound Engineer, TV Center, American Broadcasting Co. Mail: 322 Mott Ave., Inwood, L.I., N.Y. (A)
- Lewis, Keith B.**, Manager, Washington Office, Eastman Kodak Co., 444 Shoreham Bldg., Washington 5, D.C. (M)

Lew - Luc

- Lewis, Lawrence**, Projectionist, 20th Century Theatres, Mail: 8 Rossmore Rd., Toronto, Ont., Canada. (A)
- Lewis, Louis L.**, RCA Victor Div., Bldg. 15-6, Camden, N.J. (M)
- Lewis, N. B.**, Director of Research, Kodak (Australia) Pty., Ltd., Southampton Cres., Abbotsford N.9, Victoria, Australia. (A)
- Lewis, Robert E.**, Physicist, Schneider-Cogswell, Mail: 10230 S. May St., Chicago 43. (M)
- Lewis, Robin E.**, Motion-Picture Laboratory Supervisor, U.S. Army Signal Corps, Mail: 5 Arbor Rd., Syosset, L.I., N.Y. (A)
- Lewis, Vernon**, Motion Picture Producer, 71 W. 45 St., New York 19. (M)
- Li, Norman F. C.**, Chief Engineer, Elephant Radio, Mail: 9 Seymour Rd., Hong Kong. (M)
- Libberton, John A.**, Motion-Picture Production Supervisor, Foote, Cone & Belding, Mail: 159 W. Burton Pl., Chicago 10. (M)
- Lierley, John**, Production Engineer (Guided Missiles), Hughes Aircraft Co. Mail: 4926 E. 17 St., Tucson, Ariz. (A)
- Lilly, Jack F.**, Sound Engineer, Flying A Productions, Mail: 1354 N. Harper Dr., Hollywood 46. (A)
- Lindemann, Barbara**, Univ. So. Calif. Mail: 847 Exposition Blvd., Los Angeles. (S)
- Linden, Michael**, Librarian, Motion Picture Association of America, Inc., 28 W. 44 St., New York 36. (M)
- Linden, Rudolf Sander**, Supervisor, Film Facilities Dept., NBC Film Storage Facilities, Rm. 780-D, National Broadcasting Co., Inc., 30 Rockefeller Plaza, New York 20. (M)
- Lindenbaum, Elaine**, Univ. So. Calif. Mail: Presso Franciscato, Via Sistina 57, Int. 4, Rome, Italy. (S)
- Linderman, Robert G.**, Rt. 4, Box 2211, Vista, Calif. (F)
- Lindgren, Emanuel O.**, Equipment Inspector, Arabian American Oil Co., Box 1011, Dhahran, Saudi Arabia. (A)
- Lindholm, George W., Jr.**, Photo Unit Chief, Argonne National Laboratory, Mail: 1742 E. 83 Pl., Chicago 17. (A)
- Lindow, Walter**, Sound Engineer, General Theatre Supply Co. Mail: Apt. 8, 31 South St., Halifax, N.S., Canada. (A)
- Lindsay, Leslie C.**, Audio & TV Technician, Leslie C. Lindsay & Associates, Mail: Steeles Corners, R.R. 2, York Mills, Ont., Canada. (A)
- Lindsay, Raymond A.**, Camera Research, Jerry Fairbanks, Inc. Mail: 2031 Argyle Ave., Hollywood 28. (M)
- Lindsay, William W., Jr.**, Consulting Engineer, Mail: 230 S. Thurston Ave., Los Angeles 49. (F)
- Linko, M. Charles**, Cinematographer, Freelance, 208 West Hazard St., Summit Hill, Pa. (A)
- Linn, Warren G.**, Assistant Service Manager, Pailard Products, Inc. Mail: 62-98 Saunders St., Rego Park, N.Y. (A)
- Linval, A. E.**, Cinematographer, 16mm Technical, North American Aviation, Mail: 8606 Charloma Dr., Downey, Calif. (A)
- Lipman, Harold E.**, Audio Productions, Inc. Mail: 41 Eastern Pkwy., Brooklyn 38, N.Y. (M)
- Lipman, Robert N.**, Mechanical Design Engineer, RCA Victor Div. Mail: 235 Lawnside Ave., Col-lingswood 7, N.J. (A)
- Lipner, Scott M.**, N.Y. Univ. Mail: 1305 President St., Brooklyn 13, N.Y. (S)
- Lippe, Leo**, Importer-Exporter, 4215 Rowland Ave., Burbank, Calif. (M)
- Lipton, Sidney M.**, Principal Engineer, Bendix Radio Div. of Bendix Aviation Corp. Mail: 106 Seneca Ave., Havre de Grace, Md. (A)
- Little, Howard M.**, Sensitometry Foreman, General Film Lab. Mail: 5112 Dawn View Pl., Los Angeles 43. (A)
- Little, Ralph V., Jr.**, Supervisor, Theater Television Engineering, RCA Victor Div. Mail: 413 Haverford Pl., Swarthmore, Pa. (M)
- Little, William F.**, President, Electrical Testing Laboratories, Inc., 2 East End Ave., New York 21. (F)
- Littlejohn, Louis E.**, Technical Director, WHUM-TV, Reading, Pa. (M)
- Livadary, John P.**, 4034 Cromwell Ave., Los Angeles 27. (F)
- Lix, E. C.**, 1130 1/2 Gordon St., Hollywood 38. (A)
- Ljungberg, Lennart**, Chief Engineer, Svenska Elektronik-Apparater A. B. Mail: Odengatan 27, Stockholm, Sweden. (A)
- Lo Balbo, Charles F.**, Motion Picture Technical Adviser, Philip A. Hunt Co. Mail: 1634 Research Ave., Bronx 61, N.Y. (M)
- Locanthi, Bart N.**, Director of Research, Computer Engineering Assoc., Acoustical Consultant, J. B. Lansing Sound Co. Mail: 2552 Boulder Rd., Altadena, Calif. (M)
- Lockwood, Harold A.**, Television Engineer, Farnsworth Television & Radio Co. Mail: 1421 Lombard St., Fort Wayne 4, Ind. (A)
- Lodge, William B.**, Vice-President in Charge of Engineering, CBS Television Network, Mail: 28 River Glen, Hastings-on-Hudson, N.Y. (F)
- Loesch, Perry T.**, Technicolor Motion Picture Corp. Mail: 620 N. Kilke Dr., Hollywood 48. (A)
- Loggan, Charles H.**, Wire Communications Maintenance, USAF, Mail: 508 N. Russell St., Champaign, Ill. (A)
- Lohnes, Kenneth F.**, Cine Technician, Warner Brothers Studio, Mail: 3950 Kentucky Dr., Hollywood 28. (A)
- Lohse, Karl-Heinz H. W.**, Microscopist and Photographer, Marathon Corp. Mail: 175 Plummer Ave., Neenah, Wis. (A)
- Lomas, Stanley A.**, Vice-President, Wm. Esty Co., 100 E. 42 St., New York. (M)
- Londre, E. M.**, Laboratory Engineer, Metro-Goldwyn-Mayer Studios, Mail: 5909 S. Orlando Ave., Los Angeles 56. (A)
- Long, J. Robert**, Research & Development Engineer, J. Robert Long & Associates, Mail: 3863 N. Arlington Ave., Indianapolis, Ind. (M)
- Long, Kevin A.**, Asst. Recording Engineer, Dept. of Information, Mail: 41 Ellery Pk., Seaford, N.S.W., Australia. (A)
- Loontens, C. L.**, Chief Engineer, Helene Curtis Industries, Inc. Mail: 1360 Carol La., Des Plaines, Ill. (F)
- LoPresti, Paul J.**, Recordist, Reeves Sound Studios, Inc. Mail: 117 Carpenter Ave., Crestwood, N.Y. (A)
- Lorance, G. T.**, U.S. Navy Electronics Laboratory, Mail: 3766 Garden La., San Diego 6, Calif. (F)
- Lord, Reginald B.**, Consulting Engineer, 19312 Collier St., Tazana, Calif. (A)
- Lotito, Valentino A.**, Projectionist, Du Mont Station WABD, Mail: 135-36-244 St., Rosedale 10, L.I., N.Y. (A)
- Lotz, H. Walter**, Factory Superintendent, Motiograph, Inc., 4431 W. Lake St., Chicago 24. (M)
- Loughren, Arthur V.**, Engineer, Director of Research, Hazeltine Corp. Mail: 22 Broadlawn Ave., Great Neck, N.Y. (F)
- Love, Cecil D.**, Cameraman, RKO Radio Pictures, Inc. Mail: 5616 Arch Crest Dr., Los Angeles 43. (M)
- Love, Edgar J.**, General Engineering Manager, Station WWJ, The Detroit News, Mail: 9264 Boleyn, Detroit 24, Mich. (M)
- Lovell, Herman J.**, Chief Engineer, WKY Radiophone Co., 500 East Britton Rd., Oklahoma City, Okla. (M)
- Lovell, Ralph E.**, Kinescope Recording Supervisor, National Broadcasting Co. Mail: 2743 Veteran Ave., W. Los Angeles 64. (F)
- Lovick, Robert C.**, Staff Physicist, Eastman Kodak Co. Mail: 303 Oaklawn Dr., Rochester 17, N.Y. (M)
- Lowe, Hugh D.**, Engineer, Western Electric Co., Winston-Salem, N.C. (M)
- Lowell, Martin L.**, Representative, Houston Corp. Mail: 12537 Killian St., N. Hollywood. (A)
- Lowen, Herbert**, Mathematician, Lens Designer, Research and Development Laboratory, Mail: 11 LaMarcus Ave., Thompson Pk., Glen Cove, L.I., N.Y. (M)
- Lownsbury, Bob**, 1116 E. Claremont St., Pasadena 6, Calif. (A)
- Loye, Donald P.**, Consulting Engineer, 10578 Holman Ave., W. Los Angeles 24. (M)
- Lozier, W. Wallace**, Head, Carbon Products Service Dept., National Carbon Co., Div. of Union Carbide and Carbon Corp., Fostoria, Ohio. (F)
- Lubeke, Harry E.**, Consulting Engineer, Mail: 2443 Creston Way, Hollywood 28. (M)
- Lubin, Edward E.**, Univ. So. Calif. Mail: 1419 1/2 N. Laurel Ave., Los Angeles 46. (S)
- Lucas, George S. C.**, Chief Electrical Engineer, Director, British Thomson-Houston Co., Ltd., Rugby, England. (M)

- Lucas, James W.**, Mechanical Engineer, The Stephen-Douglas Co. Mail: 311 S. Amalfi Dr., Santa Monica, Calif. (A)
- Lucas, Robert James**, Chief Technician, M-G-M Studios. Mail: 104 St. George's Cres., Drummoyne, Sydney, N.S.W., Australia. (A)
- Luce, Ralph W.**, Motion-Picture Producer, Pearson & Luce Productions, 505 Geart St., San Francisco, Calif. (M)
- Luce, R. Robert**, Supervising Editor, Geo. W. Colburn Laboratory. Mail: 1954 Farwell Ave., Chicago 26. (A)
- Luckey, Richard S.**, Film Editor, 2375 Scarff St., Los Angeles 7. (A)
- Ludlum, William F.**, Box 95C, Pasadena, Calif. (A)
- Lueders, William E.**, Cinematographer, Wilding Picture Productions, Inc. Mail: 1880 Garland Ave., Highland Park, Ill. (A)
- Lukas, Walter**, Engineer, Emerson Radio & Phonograph Corp. Mail: 115 Belvidere Rd., Glen Rock, N.J. (A)
- Luke, Wayne W.**, Chemical Analyst, Color Corp. of America. Mail: 10850 Bloomfield St., N. Hollywood. (A)
- Lukens, Chester P.**, 408 W. Cienga St., San Dimas, Calif. (M)
- Lukes, Stanley A.**, Projectionist, Balaban & Katz, Granada Theater, 6427 Sheridan Rd., Chicago 26. (M)
- Lumkin, A. W.**, Chief Sound Maintenance Engineer, Associated British Picture Corp. Mail: 65 Bullhead Rd., Boreham Wood, Herts, England. (A)
- Lumley, E. Rees**, Service Manager, Francis Hendricks Co. Mail: R.D. 2, Chittenango, N.Y. (M)
- Lummis, Oscar W.**, Sound Engineer, RCA Service Co. Mail: 3009 Magee Ave., Philadelphia 49, Pa. (A)
- Lundy, Curtis S.**, Service Inspector, Altex Service Corp. Mail: Box 1386, Lansing 4, Mich. (A)
- Lunt, Mack G.**, Cine Technician, Pembrex Theatre Supply Corp. Mail: 636 Dittmar Rd., Whittier, Calif. (A)
- Lustig, Frank C.**, Chief Engineer, Revere Camera Co., 320 E. 21 St., Chicago 16. (M)
- Lutes, Harold E.**, Optical and Photographic Engineer, Owner, H. L. Instrument Co. Mail: 313 W. Valley Blvd., San Gabriel, Calif. (M)
- Luther, Frederic**, The Frederic Luther Co., 405 E. 34 St., Indianapolis 5, Ind. (A)
- Luther, Otto H.**, 19 Concord Rd., Ardsley, N.Y. (M)
- Luts, Samuel G.**, Head, Communication & Miniaturization Sect., Hughes Aircraft Co., Research and Development Laboratories. Mail: 144 N. Woodburn Dr., Los Angeles 49. (A)
- Lycett, Eustace A.**, Supervisor, Special Process Planning Dept., Walt Disney Productions. Mail: 1245 Carmen Dr., Glendale 7, Calif. (A)
- Lyman, Donald F.**, Development Engineer, Eastman Kodak Co. Mail: 121 Newcastle Rd., Rochester 10, N.Y. (F)
- Lynch, Walter J.**, Laboratory Technician, Mecca Film Labs., Inc. Mail: Box 999, Grand Central Station, New York 17. (A)
- Lyon, L. Hastings**, Atlas Powder Co., Wilmington 99, Del. (A)
- Lysight, Austin N.**, Film Technician, Twentieth Century-Fox Film Corp. Mail: 3702 Jasmine Ave., Los Angeles 34. (A)
- Lytle, John**, Motion-Picture Producer, 410 W. First St., Dayton 2, Ohio. (A)
- Mabrey, Layton**, Motion-Picture Director, Box 2158, Blvd. Station, Norman, Okla. (A)
- Mabuchi, Osamu**, Manager, Philips Export Corp., 100 E. 42 St., New York 17. (A)
- Macadam, David L.**, Research Associate, Eastman Kodak Co., 59 Kodak Park, Rochester 4, N.Y. (A)
- MacAllister, Richard**, Producer, 16mm, 717 Erie Ave., San Antonio 2, Tex. (A)
- Macaulay, Alan C.**, 16mm Production and Distribution, World Films. Mail: Box 72, Sierra Madre, Calif. (A)
- Macaulay, Mrs. Jan T.**, World Films, Box 72, Sierra Madre, Calif. (A)
- Macbeth, Norman**, Macbeth Corp., Box 950, Newburgh, N.Y. (M)
- MacDermott, A. P.**, President, Industrial Motion Pictures, Inc., 1706 E. 38 St., Cleveland 14, Ohio. (A)
- MacDonald, Albert F.**, Sound Technician, Radio Corp. of America. Mail: 1398 N. Lincoln St., Burbank, Calif. (A)
- MacDonald, Joseph W.**, Staff Cinematographer, Dept. of Photography, Ohio State Univ. Mail: 2414 Sullivant Ave., Columbus 4, Ohio. (S)
- MacDonald, Neal L.**, 330 Speedwell Ave., Morristown, N.J. (A)
- Mac Donough, Herbert A.**, Technical Service Dept., Anasco, Binghamton, N.Y. (M)
- MacIvra, Karl M.**, Engineer-in-Charge, Television Recording, Columbia Broadcasting System. Mail: Cross Highway, Westport, Conn. (A)
- MacIsaac, Donald M.**, Motion-Picture Producer, Audio-Visual Center, Syracuse Univ. Mail: 128 Sims Rd., Syracuse, N.Y. (A)
- Mack, Donald**, TV Sales Manager, Production Assistant, Filmack Corp. Mail: 8626 Prairie Rd., Skokie, Ill. (M)
- Mack, John Lawrence**, Sound Engineer, Fordel Films. Mail: 31 E. 30 St., New York 16. (M)
- MacKee, Gordon M.**, Field Service Engineer, Electronics Div., Bing Crosby Enterprises. Mail: 3161 Menlo Dr., Glendale 8, Calif. (A)
- MacKenzie, Don**, Sound Service Engineer, General Theatre Supply Co., Ltd., 916 Davie St., Vancouver, B.C., Canada. (M)
- MacKenzie, Fred James, Jr.**, Asst. Director of Purchases, Consolidated Engineering Corp. Mail: 2319 Louise Ave., Arcadia, Calif. (A)
- Mackey, Calvin O.**, Service Engineer, Francis Hendricks Co. Mail: 139 W. Pleasant Ave., Syracuse 5, N.Y. (A)
- MacLean, James H.**, 15 Northview Ter., Garfield, N.J. (A)
- Macon, N. Donald**, Owner, Texas Industrial Film Co., 2528 North Blvd., Houston, Tex. (M)
- Madery, Earl M.**, Sound Technician, Glenn Glean Sound Co. Mail: 4847 Alonzo Ave., Encino, Calif. (A)
- Madsen, Erik R.**, Chief Engineer, Bang & Olufsen A/S. Mail: Gimsinghoie, Struer, Denmark. (M)
- Magargle, Hal**, Sound Dept., McGeary-Smith Laboratories, Inc. Mail: 4812 Cooper La., Hyattsville, Md. (A)
- Maguire, Frank J.**, Asst. Director, Medical Films, Audio Productions, 630 Ninth Ave., New York. (A)
- Maguire, M. B.**, Superintendent, Cine Processing Laboratory, Kodak Hawaii, Ltd., Box 1260, Honolulu 7, Hawaii. (A)
- Mahler, Joseph**, Research Physicist, American Optical Co., Research Centre, Southbridge, Mass. (A)
- Mahler, Richard J.**, Director of Licensing & Contracts Dept., Columbia Broadcasting System, 485 Madison Ave., New York 22. (A)
- Mahnke, Carl F., Jr.**, Director of Production, Carl F. Mahnke Productions, 215 E. Third St., Des Moines 9, Iowa. (A)
- Mahon, John C., Jr.**, Producer, Newport Film Productions. Mail: 3347 Castle Heights Ave., Los Angeles 34. (A)
- Mahoney, William J.**, Technical Director, Arthur Sampson Enterprises. Mail: 1730 Klemeier St., Cincinnati 5, Ohio. (A)
- Makaroff, George A.**, Recording Engineer, News of the Day. Mail: 19 E. 129 St., New York. (A)
- Maker, Edwin**, Walgreen Co. Mail: 6322 N. Keystone Ave., Chicago 30. (A)
- Malkames, D. Karl**, Cameraman, Warner Bros. Pathe News, Inc. Mail: 22 Benedict Rd., White Plains, N.Y. (M)
- Malkames, G. Don**, Director of Photography, Freelance. Mail: 7 Plymouth Ave., Tuckahoe, N.Y. (M)
- Malmuth, Joseph A.**, Consulting Sound Engineer, 5201 River Blvd., Tampa 3, Fla. (A)
- Maloo, Michael B., Jr.**, Video Control Engineer, Paramount Television Productions. Mail: 5057 1/2 Cahuena Blvd., N. Hollywood. (A)
- Malstrom, Vernon J.**, Projectionist, Joseph L. Lawrence Theaters. Mail: 1844 S. 17 St., E., Salt Lake City 5, Utah. (A)
- Mamas, Harry**, Cameraman, 17 Adams St., Medfield, Mass. (A)
- Manchee, Alleyne W.**, President, West Coast Sound Studios, Inc. Mail: 49 Nottingham Rd., Short Hills, N.J. (M)
- Manderfeld, E. C.**, Mitchell Camera Corp. Mail: 2933 Ledgewood Dr., Los Angeles 28. (M)

Man - Mau

- Mandlebaum, Daniel**, Sound Engineer, Jam Handy Organization, Inc. Mail: 763 West Maplehurst, Ferndale 20, Mich. (A)
- Mangan, William J.**, Film Producer, National TV Guild, Mail: 37-45 100 St., Corona 68, N.Y. (M)
- Mangolds, Boris**, Engineer, Mark Electronics, Inc., 86 Shipman St., Newark 2, N.J. (A)
- Manley, Fred A.**, 127 Thistle-Down Dr., Rochester 17, N.Y. (M)
- Manley, Herbert A.**, Mechanical Engineer, Westrex Corp. Mail: 4606 Atoll Ave., Sherman Oaks, Calif. (A)
- Mann, Gordon P.**, East Maine Rd., R.D. 1, Johnson City, N.Y. (M)
- Mann, J. R.**, E-J Electric Installation Co., 235 E. 42 St., New York 17, (M)
- Mann, Theodore H.**, Owner, Sound Engineering, Mail: 8657 Wonderland Ave., Hollywood 46, (A)
- Manning, David D.**, Film Director, WHAM-TV, Mail: 42 Del Rio Dr., Rochester 18, N.Y. (M)
- Manning, Paul H.**, Laboratory Technician, Densitometry Foreman, Pathé Laboratories, Inc. Mail: 1330 N. Normandie Ave., Hollywood 27, (A)
- Manohar, M. D.**, 41 Lokamanya Co-operative Society, Bombay 16, India. (M)
- Manoogian, Haig A.**, City Col. N.Y. Mail: 130 Post Ave., New York 34, (S)
- Mansfield, Lewis**, Color Supervisor, Pathé Laboratories, Inc. Mail: 69 New Jersey Ave., Bergenfield, N.J. (M)
- Marano, Luiz**, 8 Rua Coronel Cabrita, S. Januario, Rio de Janeiro, Brazil. (A)
- Marceau, Jules P.**, Manager, Southern Canada Power Co., Box 430, Drummondville, Que., Canada. (M)
- Marcher, George B.**, Gordos Corp., 86 Shipman St., Newark 2, N.J. (A)
- Marchiel, Stanley**, Sensitometric Sound Control, Paramount Pictures, Inc. Mail: 81 Oakland St., Brooklyn 22, N.Y. (M)
- Marcus, Holger**, Design Engineer, Granitvagen 6, Lidings 5, Sweden. (A)
- Marcus, Omar**, Cameraman and Color Consultant, 20th Century Fund Survey of Tropical Africa, 330 W. 42 St., New York. (M)
- Marcus, Paul**, Vice-President of Engineering, Technical Consultants, Inc. Mail: 87-50 204 St., Holliswood, L.I., N.Y. (A)
- Marcus, Wil**, Motion-Picture Producer, Loucks & Norling Studios, 245 W. 55 St., New York 19, (M)
- Marfleet, Gerald J.**, Cameraman, Motion-Picture Production Technician, Audio-Visual Center, Indiana Univ. Mail: Box 6, 213 Third Ave., Rock Falls, Ill. (M)
- Margolis, Gil**, Film Editor, Signal Corps Pictorial Center. Mail: 1018 E. 163 St., Bronx, N.Y. (A)
- Marino, Louis B.**, Supervisor, Film Service Operations, CBS Television, 524 W. 57 St., New York. (A)
- Mark, Capt. Clarence W.**, USAF, Mail: 2nd Photo Sqdn., APO 328, % Postmaster, San Francisco, Calif. (A)
- Marker, Thomas P.**, In Charge, Motion-Picture Activities, Public Relations Dept., Chrysler Corp., 341 Massachusetts Ave., Detroit 31, Mich. (M)
- Markley, C. Wm.**, Asst. Plant Engineer, Pathe Laboratories, 6823 Santa Monica Blvd., Los Angeles 38, (A)
- Marks, Jesse**, Contract Specialist, U.S. Navy Motion Picture Service, Bldg. 311, U.S. Naval Base, Brooklyn 1, N.Y. (M)
- Markwith, Carl R.**, Head, Motion-Picture Section, Photogrammetry, Inc. Mail: 6678 32 St., N.W., Washington 15, D.C. (M)
- Marsey, J. S.**, Manufacturers Representative, Wolfe-Marsey Sales Co. Mail: 64 Tyler St., Rochester 3, N.Y. (A)
- Marshall, Charles J.**, Chief, Search Radar Branch, Aircraft Radiation Laboratory, Wright Air Development Center, Wright-Patterson AFB. Mail: 2412 Royalston Ave., Dayton 9, Ohio. (A)
- Marshall, Derek R. J.**, Director, Atlantic Films & Electronics Ltd. Mail: 17 Linden Court Apts., St. John's, Newfoundland. (A)
- Marshall, Eldon L.**, Cameraman & Editor, Hughes Sound Films. Mail: 2111 Poplar, Denver 7, Colo. (M)
- Marshall, Lauriston C.**, Director of Research, Link-Belt Co., Research Laboratory, 220 S. Belmont, Indianapolis, Ind. (M)
- Marsten, Francis R.**, Sensitometrist, Signal Corps Pictorial Center. Mail: 229 S. Broadway, Yonkers 5, N.Y. (A)
- Marta, Jack A.**, Cinematographer, Republic Studios. Mail: 13818 Weddington St., Van Nuys, Calif. (A)
- Martens-Hughes, Margot**, 3166 Mt. Pleasant St., Washington 10, D.C. (A)
- Martin, Gene F.**, Jayo Corp. Mail: 1805 Prosser Ave., Los Angeles 25, (A)
- Martin, Glenn C., Jr.**, Stage Lighting Designer and Asst. Manager, Texas Scenic Co. Mail: 1255 Fulton Ave., San Antonio 1, Tex. (A)
- Martin, James I.**, Service Dept., Western Electric Co. Mail: 52 Clarendon Dr., London S.W.15, England. (A)
- Martin, Lawrence R.**, Asst. to Manager, Camera Works, Eastman Kodak Co., 333 State St., Rochester 4, N.Y. (M)
- Martin, Leslie**, IATSE Local 659, U.S. Navy. Mail: % Mrs. Jimmie Lowe, 118 Zapata St., San Antonio 10, Tex. (A)
- Martin, Louis**, Continental Chief Engineer, M-G-M, 37 Rue Condorcet, Paris, France. (M)
- Martin, Mahlon H., Jr.**, Owner, M. H. Martin Co., 1118 Lincoln Way E., Massillon, Ohio. (M)
- Martin, Richard C.**, Film Technician, M-G-M. Mail: 2719 McConnell Dr., Los Angeles 64, (A)
- Martinez, Rene C.**, Consultant, O. K. Oleasen Illuminating. Mail: 9012 Crescent Dr., Hollywood 46, (M)
- Martinsen, William L. M.**, Chief, Medical Illustration Laboratory, Veterans Administration Center. Mail: 2901 Washington Ave., Santa Monica, Calif. (A)
- Marx, Edward H.**, Asst. Sales Manager, Ampro Corp., 2835 N. Western Ave., Chicago 18, (M)
- Marx, Frank L.**, Vice-President in Charge of Engineering, American Broadcasting Co., 30 Rockefeller Plaza, Rm. 1442, New York 20, (M)
- Marsari, Antonio**, Cameraman, Shorts Producer and Director, Veneziana Cortometraggi, S. Marco 557, Venice, Italy. (A)
- Mas Nieto, J.**, Caspa 89, Barcelona 13, Spain. (A)
- Mason, Clinton**, Photographer, Mason Studios, 702 Bloomfield Ave., Nutley 10, N.J. (A)
- Mason, Curtis W.**, Co-Chief Engineer, KFI, Earle C. Anthony, Inc. Mail: 141 N. Vermont Ave., Los Angeles 4, (M)
- Mason, Kenneth M.**, Manager, Midwest Div., Motion Picture Film Dept., Eastman Kodak Co., 137 N. Wabash Ave., Chicago 2, (M)
- Masters, Richard M.**, Sound Recording Engineer, Master Motion Picture Co. Mail: 124 Cotton St., Newton, Mass. (S)
- Masters, W. N.**, Supervisor, Purchasing Engineers, Hughes Aircraft Co. Mail: 5857 Colfax Ave., N. Hollywood. (A)
- Masterson, Earl**, Project Engineer, Remington Rand, Eckertmauchly Div. Mail: 925 Coopers Rd., Bryn Mawr, Pa. (A)
- Matas, Orlando**, Habana #412 (Altos), Entre Obispo y Obrapia, La Habana, Cuba. (A)
- Matheson, Ralph G.**, President and General Manager, Matheson Co. Mail: 75 Groaton Rd., West Roxbury, Mass. (A)
- Mathot, Jacques A.**, Etablissements Cinematographiques Eclair, 12 Rue Gaillon, Paris 2^e, France. (M)
- Matilla, Augusto M.**, National Supply S.A. Mail: Box 2909, Caracas, Venezuela. (A)
- Matt, Richard J.**, Producer, Box 581, Fond du Lac, Wis. (M)
- Matthews, Fred C.**, Vice-President, Motiograph, Inc., 4431 W. Lake St., Chicago 24, (M)
- Matthews, Glenn E.**, Technical Editor, Kodak Research Laboratories, Kodak Park, Rochester 4, N.Y. (F)
- Matthews, H. Thorwell**, President, Motiograph, Inc., 4431 W. Lake St., Chicago 24, (M)
- Matthews, James**, Action Motion Picture Service, 358 W. 44 St., New York. (A)
- Matthews, Mary S.**, Film Technician, Eastman Kodak Co. Mail: 6706 Santa Monica Blvd., Hollywood 38, (A)
- Matzko, Gustave**, Supervisor, Motion Picture Laboratory Maintenance, Signal Corps Pictorial Center. Mail: 126 Bennett Ave., Yonkers, N.Y. (A)
- Maulbetsch, John L.**, Vice-President and General Manager, Kollmorgen Optical Corp. Mail: 347 King St., Northampton, Mass. (M)

Maurer, Carl D., Systems Engineer, International Telemeter Corp. Mail: 4822 Atoll Ave., Sherman Oaks, Calif. (A)

Maurer, John A., President, J. A. Maurer, Inc., 31-01-31 St., Long Island City 1, L.I., N.Y. (F)

Maurer, John Aulbrook, W. M. Welsh Manufacturing Co. Mail: 335 W. Wilson Ave., Palatine, Ill. (M)

Mauthe, John W., Motion-Picture Projectionist, Kallet Theaters, Inc. Mail: 113 Butler Ave., Utica 4, N.Y. (A)

Mauthner, E. J., Film Editor and Producer, Free-Lance, Box 231, Cathedral Station, New York 25. (A)

Mautner, Robert S., Television Consultant, West Shore Dr., Massapequa, L.I., N.Y. (M)

Mavrides, William, Film Editor and Librarian, WAKR-TV, First National Tower, Akron, Ohio. (A)

Maxfield, J. P., U.S. Navy Electronics Laboratory, San Diego 52, Calif. (F)

Mayer, Allan, Engineer, General Precision Laboratory, Mail: 132 Huntville Rd., Katonah, N.Y. (M)

Mayer, Cornelius G., European Technical Representative, RCA International Div., 30 Rockefeller Plaza, New York 20. (F)

Mayer, George H., Lighting Carbon Specialist, National Carbon Co. Mail: 3314 Wood Valley Rd., N.W., Atlanta, Ga. (M)

Mayer, Harold A., Service Manager, Bell & Howell Co. Mail: 1707 N. Pass Ave., Burbank, Calif. (A)

Mayfield, William C., Owner, Mayfield Laboratories, Mail: 107 N. Hidalgo Ave., Alhambra, Calif. (M)

Maynard, Gordon G., Field Representative, Technicolor Motion Picture Corp., 6311 Romaine St., Hollywood 38. (A)

Maynard, John H., W. J. German, Inc., 6040 North Pulaski Rd., Chicago 30. (A)

Mazsaoui (El-), Farid, Film Director; President, Centrale Catholique Egyptienne du Cinéma, Mail: 130 Tuman Bay St., Zeitoun, Cairo, Egypt. (M)

McAdoo, Herbert G., General Manager, Guffanti Film Laboratories, Inc. Mail: 411 Wynwood Rd., Pelham Manor, N.Y. (A)

McAlpin, Hal A., 5437 Corteen Pl., N. Hollywood. (M)

McBrien, Donald G., Film Producer, Box 112, Jackson, N.H. (A)

McCall, John D., Mitchell Camera Corp. Mail: 2928 Patricia Ave., Los Angeles. (M)

McCallum, Gordon K., 43 George V Ave., Pinner, Middlesex, England. (A)

McCallum, John D., Technical-Mechanician, Des Moines Theatre Supply Co. Mail: 3328 Dubuque St., Des Moines, Iowa. (A)

McCartney, Earl, Senior Project Engineer, Marine Engineering Div., Sperry Gyroscope, Mail: 2 Winding Rd., Rockville Centre, N.Y. (A)

McClanathan, George L., Chief Engineer, Meredith Engineering Co. Mail: 631 N. First Ave., Phoenix, Ariz. (M)

McClean, J. F., Box 291, Goshen, N.Y. (A)

McConnell, George L., Motion-Picture Photographer, USAF, Mail: 14 17 St., Edwards, Calif. (A)

McCord, Willis I., Allen B. Du Mont Laboratories, Inc., Research Div. Mail: 72 Lincoln Ave., Little Falls, N.J. (M)

McCormick, Walter R., Projection Engineer, M-G-M Studios, 10202 Washington Blvd., Culver City, Calif. (M)

McCown, C. R., General Manager, Crescent Amusement Co., 415 Church St., Nashville 3, Tenn. (A)

McCown, William E., Film Editor, WSM-TV, Mail: 4117 Lone Oak Rd., Nashville, Tenn. (M)

McCrea, M. W., Field Representative, Altec Service Corp., 476 E. High St., Manchester, N.H. (M)

McCrook, Clyde A., Engineer, Altec Service Corp. Mail: 717 Noble St., Norristown, Pa. (A)

McCubbin, John G., Mechanical Engineer, RCA Victor Div. Mail: 2912 Washington St., Camden 5, N.J. (A)

McCulloch, Cameron, Sound Mixer, Glen Glenn Sound Co. Mail: 2240 Cheremoya Ave., Los Angeles 28. (M)

McCullough, John B., Director, Technical Services Dept., Motion Picture Association of America, 28 W. 44 St., New York 36. (M)

McCullough, Russell H., Fox West Coast Agency Corp., 1609 W. Washington Blvd., Los Angeles 7. (F)

McDonald, Duncan Hamilton, Branch Manager, General Theatre Supply Co. Mail: 266 Waterloo St., St. John, N.B., Canada. (A)

McEvoy, Earl E., Motion-Picture Producer, 4101 Commonwealth Ave., Pasadena 3, Calif. (A)

McFarland, Richard E., Photographer, U.S. Navy Electronics Laboratory, Mail: 3853 Winona Ave., San Diego 5, Calif. (A)

McGeary, Frank M., 1508 Pinewood St., Falls Church, Va. (M)

McGee, Roland P., Owner, McGee's Photo Supply, 1446 Acushnet Ave., New Bedford, Mass. (A)

McGhan, Elmer W., Maintenance Engineer, Intermountain Theaters, Inc. Mail: 721 E. 17 St., S., Salt Lake City, Utah. (A)

McGlone, Elno D., Motion-Picture Producer, Cate & McGlone, 1521 Cross Roads of the World, Hollywood 28. (M)

McGookin, E. J., General Manager, Revere Camera Co., 320 E. 21 St., Chicago 16. (M)

McGough, William A., Operating Superintendent, Continental Copper and Steel Industries, Mail: 238 N. Park Dr., Woodbridge, N.J. (M)

McGovern, Hugh T., Director, Sales & Engineering, Akeley Camera & Instrument Corp. Mail: 48-11 203 St., Bayside, L.I., N.Y. (M)

McGreal, E. B., Head, Film Operations, Young & Rubicam, Mail: 8423 Fountain Ave., Los Angeles 46. (A)

McInnis, Walter J., 30 E. Laguna St., Tucson, Ariz. (A)

McIntosh, Donald M., Univ. So. Calif. Mail: 4314 Eighth Ave., Los Angeles 8. (S)

McIntosh, Frank H., Consulting Radio Engineer, 777 14 St., N.W., Washington 5, D.C. (M)

McIntosh, James S., Assistant Director, Educational Services, Motion Picture Association of America, Mail: 7813 Stratford Rd., Bethesda, Md. (M)

McIntyre, C. H., Owner, Industrial Microfilm Co., 13157 Hamilton Ave., Detroit 3, Mich. (A)

McIntyre, Robert L., Photo Consultant, Editor, Writer, Mail: 1822 Leland Ave., Chicago 40. (A)

McKay, Douglas Allen, Asst. Cameraman, National Film Board, Mail: 61 Robert St., Ottawa, Ont., Canada. (A)

McKie, Robert V., Film Supervisor, Radio Corp. of America, Mail: 12414 Hesby St., N. Hollywood. (M)

McKinley, George, Senior Electronic Design Engineer, Bell & Howell Co. Mail: 6149 N. Ozark Ave., Chicago 31. (A)

McKnight, Boyd E., Engineer, Minnesota Mining & Mfg. Co. Mail: 8171 Baird Rd., Los Angeles 46. (A)

McLaren, Don M., 1509 Shenandoah, Los Angeles. (A)

McLarty, Henry D., Executive Director, McLarty Picture Productions, 45-47 Stanley St., Buffalo 6, N.Y. (A)

McLaughlin, Charles D., Projectionist, Southland Drive-In Theatres, Mail: 5655½ Huntington Dr., Los Angeles 32. (A)

McLean, James D., Manager, Industrial Div., Philco Corp., 4700 Wissahickon Ave., Philadelphia 44, Pa. (A)

McMaster, Donald, Vice-President and Assistant General Manager, Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (F)

McMath, Robert E., Director, McMath-Hulbert Observatory, University of Michigan; Chairman of the Board, Motors Metal Manufacturing Co. Mail: McMath-Hulbert Observatory, 895 Lake Angelus Rd., N., R.D. 4, Pontiac 4, Mich. (M)

McMurray, Glenn D., Director, Audio-Visual Services, Univ. So. Calif. Mail: 3567 Helms Ave., Culver City, Calif. (A)

McNamara, Daniel N., Engineer, Television Recording Dept., CBS Television, Mail: 17353 Hatteras St., Encino, Calif. (A)

McNary, James C., Consulting Engineer, Mail: 906 National Press Bldg., Washington 4, D.C. (M)

McNaughten, Neal, RCA Victor Div., Bldg., 15-1, Camden 2, N.J. (M)

McNeil, Richard J., Univ. So. Calif. Mail: 350 Coronado Ave., Imperial Beach, Calif. (S)

McPherson, Duncan, Photographic Engineer (3D), 1981 Linwood St., San Diego, Calif. (M)

McProud, Charles G., Editor & Publisher, Audio Engineering, Mail: Glen-Na-Little Trail, Huntington, L.I., N.Y. (A)

McT - Mil

- McTear, J. P.**, Dept. Foreman, Technicolor Motion Picture Corp. Mail: 505 E. Cambridge Dr., Burbank, Calif. (A)
- Meaney, John W.**, Film Director, KUHT (TV). Mail: 4930 Hull St., Houston 21, Tex. (A)
- Medill, John W.**, Engineering Consultant, 136 Malden Ave., La Grange, Ill. (M)
- Meek, Cecil F.**, Sound Recordist, Wilding Picture Productions, Inc. Mail: Somerset Hotel, 5009 N. Sheridan Rd., Chicago. (A)
- Mees, C. E. Kenneth**, Vice-President in Charge of Research, Eastman Kodak Co., Kodak Park, Rochester 4, N.Y. (F)
- Mehran, Simon**, Cameraman, Iraq Petroleum Co., Ltd., I.P.C. Film Unit, Baghdad, Iraq. (A)
- Mehrner, Gene**, Film Laboratory Technician, DeLuxe Laboratories, Inc. Mail: 26-16 Union St., New York (M)
- Melsel, William H.**, Stromberg-Carlson Co., Rm. 503 Connally Bldg., 98 Alabama St., Atlanta 3, Ga. (M)
- Mell, Labe B.**, Operations Manager, South Florida Television Corp., 204 Pathman Bldg., 310 95 St., Miami Beach 41, Fla. (A)
- Mellor, Lewis L.**, Optical Engineer, Bell & Howell Co. Mail: 4102 Hillcrest Dr., Los Angeles 8. (M)
- Mellott, Albert**, Film Editor, Moody Institute of Science. Mail: Box 13097, W. Los Angeles 25. (A)
- Mendelwager, Jerome**, 35 East First St., Bayonne, N.J. (A)
- Mendenhall, Harlan H.**, Editor-in-Chief, SW Film Productions, Inc. Mail: 2804 W. Lamar, Houston, Tex. (M)
- Mendenhall, Homer**, Projection Engineer, Projection Dept., Paramount Pictures, Corp., 5451 Marathon St., Hollywood 38. (M)
- Mercer, John**, Asst. Professor, Radio-Television-Film, State Univ. Iowa, Iowa City, Iowa. (A)
- Mercer, Ray**, Special Effects Production, 4241 Normal Ave., Los Angeles 29. (M)
- Meredith, Earle W.**, General Manager, Mellaphone Corp. Mail: 182 Avondale Rd., Rochester 9, N.Y. (A)
- Meredith, John F.**, Producer, Ambassador Films. Mail: 6648 Odell Ave., Chicago 31. (A)
- Merkur, Irving I.**, President, Ace Electric Manufacturing Co., 1458 Shakespeare Ave., Bronx 52, N.Y. (M)
- Merli, Armando**, Draftsman, Federal Manufacturing & Engineering Corp. Mail: 277 Seventh St., Brooklyn 15, N.Y. (A)
- Meros, Robert L.**, Field Service Engineer, De Vry Corp. Mail: 31 Albattross Rd., Levittown, L.I., N.Y. (A)
- Merrick, Maurice J.**, Optical Engineer, Sawyer's, Inc. Box 490, Portland 7, Ore. (M)
- Merrifield, Robert C.**, Program Director, CKOK-TV, 1385 E. Tulare St., Tulare, Calif. (A)
- Mersay, Harry A.**, Manager, Print Negative Dept., Twentieth Century-Fox Film Corp. 444 W. 56 St., New York 19. (M)
- Merts, Paul M.**, Asst. Musical Director, Columbia Pictures Corp. Mail: 5741 Braircliff Rd., Los Angeles 28. (A)
- Merts, Pierre**, Engineer, Bell Telephone Laboratories, Inc. 463 West St., New York 14. (F)
- Meschter, Emery**, Research Manager, E. I. du Pont de Nemours, Photo Products Dept., Parlin, N.J. (M)
- Messenkop, Louis H.**, Asst. Director of Recording, Paramount Pictures, Inc., 5451 Marathon St., Hollywood 38. (A)
- Meserow, Francis P.**, Owner, Midwest Sound Systems, 3138 W. Armitage Ave., Chicago 47. (A)
- Metlen, Fred A.**, High-Speed Movie Photographer, Boeing Airplane Co., Metlen Manufacturing Co. Mail: 1705 Summit Ave., Apt. 102, Seattle 22, Wash. (M)
- Metzger, Charles H.**, President, Film-Art, Inc. Mail: 6115 Tulane Rd., Cincinnati 13, Ohio. (M)
- Metzger, Maurice**, Chief Engineer, Associated Screen News, Ltd., 2000 Northcliffe Ave., Montreal, Que., Canada. (A)
- Metzger, William H.**, Professional Motion Picture Dept., Anasco Div., General Aniline & Film Corp., 405 Lexington Ave., New York. (A)
- Meunier, Jean L.**, President, Institut Tecart, Inc., 3155 Hochelaga St., Montreal 4, Canada. (A)
- Meyer, Arthur E.**, Sales Manager, International Projector Corp., 55 La France Ave., Bloomfield, N.J. (M)
- Meyer, H. Joe**, 1260 Lago Vista Dr., Beverly Hills, Calif. (M)
- Meyer, Herbert**, Motion Picture Research Council, Inc. Mail: 325 Sequoia Dr., Pasadena, Calif. (F)
- Meyer, Louis F.**, Motion-Picture Cameraman, Northrop Aircraft, Inc. Mail: 12917 Valley Heart Dr., N. Hollywood. (A)
- Mian, Attilio**, Recording Engineer, Fulton Recording Co. Mail: 1686 Grand Concourse, Bronx 57, N.Y. (A)
- Micco, Leopoldo A.**, Physicist, Anasco. Mail: 125 Leroy St., Binghamton, N.Y. (M)
- Miceli, Ernest**, Film Editor, WOR-TV. Mail: 686 Rosewood St., Bronx 67, N.Y. (A)
- Michnovicz, John J.**, 933 Avenida Estrellita, N.E., Albuquerque, N.M. (M)
- Middlebrooks, J. L.**, Div. of Engineering, King Broadcasting Co., 301 Galer St., Seattle, Wash. (M)
- Midorikawa, Michio**, Technical Adviser, Daiei Motion Picture Co., #2, 3-chome, Kyobashi, Chuoku, Tokyo. (M)
- Mier, Fernando**, Representative, National Supply, S.A., and Standard Electric, S.A. Mail: 220 W. 42 St., New York 18. (A)
- Mikrut, Stanley M.**, Motion Picture Laboratory Technician, Coronet Films. Mail: 2460 Winona St., Chicago 25. (A)
- Milbauer, Richard S.**, Writer-Director, Telenews Productions, Inc., 630 Ninth Ave., New York. (M)
- Miles, Harold B.**, Owner, H. B. Miles Experimental Laboratory, 17 Lennox Pl., Middletown, N.Y. (M)
- Miles, Ivan M.**, Chief Engineer, WGST. Mail: Box 674, Atlanta 1, Ga. (A)
- Miles, John R.**, Owner, John R. Miles Industrial Designs, 4821 N. Sheridan Rd., Chicago 40. (M)
- Milgrove, Lt. J. D.**, 17 Kambala Rd., Bellevue Hill, Sydney, N.S.W., Australia. (A)
- Milholland, Harry C.**, Manager of Technical Operations, WABD, Du Mont TV Network, 515 Madison Ave., New York 22. (M)
- Millais, Warren**, Research Engineer, Magna Theatres. Mail: 117 W. 70 St., New York. (M)
- Miller, Albert E.**, Sensitometrist, Color Corp. of America, 2800 W. Olive, Burbank Calif. (A)
- Miller, Arthur J.**, Vice-President, Republic Pictures Corp. Mail: 43 Jackson Ave., Haworth, N.J. (F)
- Miller, C. David**, Asst. Supervisor, Engineering Research, Battelle Memorial Inst. Mail: 1268 W. Second Ave., Columbus 12, Ohio. (M)
- Miller, Clarence E.**, Service Engineer, RCA Service Co. Mail: 1409 W. Woodlawn Ave., San Antonio, Tex. (A)
- Miller, Eugene S.**, Production Engineer, Eastman Kodak Co. Mail: 123 Herberton Rd., Rochester 9, N.Y. (M)
- Miller, Everett**, Eastern Sales Manager, Film Recording, RCA Victor Div. Mail: 94 Rossmore Ave., Bronxville 8, N.Y. (M)
- Miller, Franklin C.**, Project Engineer, Fairchild Aerial Surveys, Inc. Mail: 3635 Kalsman Dr., Los Angeles 6. (A)
- Miller, Harold M.**, Supervisor, Process Laboratory, Walt Disney Productions. Mail: 526 Abram Ave., Pacific Palisades, Calif. (A)
- Miller, Harold V.**, Consultant Projectionist, Mitchell Camera Corp. Mail: 4830 Indianola Way, La Canada, Calif. (M)
- Miller, Henry J.**, Univ. So. Calif. Mail: 4547 1/2 St. Elmo Dr., Los Angeles 19. (S)
- Miller, Ira L., Jr.**, Co-owner, Audio Visual Arts, 519 Pennsylvania Ave., Ft. Worth 4, Tex. (M)
- Miller, Maj. James A.**, Box 133, Darien Conn. (F)
- Miller, James T.**, Manager, Bry Color Laboratories. Mail: 2020 W. Arthur, Chicago 45. (A)
- Miller, Joseph F. G.**, Chief Mechanical Engineer, J. A. Maurer, Inc. Mail: Millstone, Plandome, L.I., N.Y. (M)
- Miller, Oran E.**, Physicist, Eastman Kodak Co. Mail: 501 Sagamore Dr., Rochester 17, N.Y. (A)
- Miller, R. F.**, Sound Technician, Warner Bros. Pictures, Mail: 926 Cordova St., Burbank, Calif. (A)
- Miller, Robert W.**, Field Engineer, 20 Pomander Wk., New York 25. (A)
- Miller, Robert Wiley**, Composer and Musical Director, 6938 Wildlife Rd., Malibu, Calif. (A)
- Miller, Thomas H.**, Director of Training, Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (A)
- Miller, Wesley C.**, Chief Engineer, Sound, Loew's Inc., M-G-M Studios, 10202 Washington Blvd., Culver City, Calif. (F)

Miller, Maj. William J., USAF. Mail: % Mrs. William Wilson, Noyac, Sag Harbor, N.Y. (M)

Millet, Victor M., Laboratory General Manager, Cinelaboratorio, S.A., Niza #72, Mexico 6, D.F., Mexico. (A)

Millgate, Irvine H., President, Impco Inc., 1050 Boulevard, New Milford, N.J. (M)

Milligan, John C., Asst. to the President for Engineering, Kollmorgen Optical Corp., 347 King St., Northampton, Mass. (M)

Milliron, Albert F., Owner, A. F. Milliron Co. Mail: 346 S. La Brea Ave., Los Angeles 36. (A)

Mills, Kenneth N., Motion-Picture Technician, U.S. Govt. Mail: 2210 Emerson Ave., Apt. 5, Dayton 6, Ohio. (A)

Mills, Lt. Col. Morris H., USAF. Mail: 8000 Kerry La., Chevy Chase 15, Md. (M)

Mills, Orville H., Radio Engineer, WFAA. Mail: Box 814, Irving, Tex. (M)

Milne, Dawson C., Sound Supervisor, United Amusement Corp., 5887 Monkland Ave., N.D.G., Montreal, Que., Canada. (A)

Milner, Irving, Chief Projectionist, Skouras Theatres Corp. Mail: 221-12 69 Ave., Bayside 64, L.I., N.Y. (M)

Milton, Franklin E., Sound Engineer, M-G-M Studios, Culver City, Calif. (M)

Milwitt, William, Engineer-in-Charge, Hollywood Branch, RCA Industry Service Laboratories. Mail: 7530 Darby Ave., Reseda, Calif. (A)

Mims, Charles W., Mechanical Engineer, Technicolor Motion Picture Corp. Mail: 2010 Verdugo Blvd., Glendale 8, Calif. (A)

Minich, Paul R., Consulting Engineer, 6340 Satsuma, N. Hollywood, Calif. (A)

Minnerly, Nelson H., Chief Engineer, Sound Dept., Video Varieties Studio. Mail: 158-03 Sanford Ave., Flushing, L.I., N.Y. (A)

Minor, Fred J., Jr., Theater Manager, Florida State Theatres, Inc., State Theatre, Gainesville, Fla. (A)

Minor, M. J., Chief Engineer, Jefferson Standard Broadcasting Co. (WBT, WBT-TV). Mail: Rt. 3, Charlotte, N.C. (A)

Minter, Jerry B., Radio Engineer, Measurements Corp. Mail: Box 1, Boonton, N.J. (M)

Mirarchi, Michael R., Photographic Technician, Signal Corps. Engineering Laboratories. Mail: 141 Atlantic Ave., Long Branch, N.J. (A)

Misener, Garland C., Ansco, Binghamton, N.Y. (F)

Misner, Pedro E., Audio Control Operator, Circuito CMQ, Radiocentro, Habana, Cuba. (A)

Mitchell, George A., Engineer, Mitchell Camera Corp. Mail: 687 Prospect Cres., Pasadena 3, Calif. (A)

Mitchell, Hubert R., Manufacturer, Box 690, Hartselle, Ala. (M)

Mitchell, John, Free-Lance Sound Mixer, 24A Belsize Park Gardens, Hempstead, London N.W.3, England. (M)

Mitchell, Reginald J., Sales Director, Kodak Ltd. Mail: 379 George St., Sydney, N.S.W., Australia. (A)

Mitchell, Wayne, Production Manager, Compass Films. Mail: 936 1/2 W. 33 St., Los Angeles 7. (A)

Miura, Ken, Univ. So. Calif. Mail: 1122 W. 37th Dr., Los Angeles 7. (S)

Mochel, Walter E., Research Supervisor, Chemical Dept., Du Pont Experimental Station, Wilmington, Del. (A)

Moe, Sigurd M., Sound Camera Crew Chief, U.S. Navy Combat Camera Groups, U.S. Naval Air Station, Box No. 69, Navy No. 3835, FPO San Francisco, Calif. (A)

Moffat, Lloyd, Owner, Broadcasting Station CKY, Ltd., 432 Main St., Winnipeg, Man., Canada. (A)

Mohme, John, Motion-Picture Distribution, Clasa Mohme, Inc., 2019 S. Vermont Ave., Los Angeles 7. (A)

Mokren, John, Jr., Projectionist, 2862 E. 99 St., Cleveland, Ohio. (A)

Mole, Peter, President, Mole-Richardson Co., 941 N. Sycamore Ave., Hollywood 38. (F)

Momberg, George Edward, Chief Editorial, O.P.I., Department of Defense. Mail: 2339 S. Nash St., Arlington, Va. (A)

Monfort, R. A., National Broadcasting Co. Mail: 34 Yale St., Garden City, L.I., N.Y. (M)

Monleone, Jules, Field Representative, RCA Service Co. Mail: Box 783, Brooklyn 1, N.Y. (A)

Monnerot-Dumaine, J. L., Manager, Westrex Co., Iberica, Avenida Jose Antonio, 636, Barcelona, Spain. (A)

Monroe, Henry S., Sales Manager, Industrial Sales Dept., Bell & Howell Co. Mail: 575 Arbor Vitae Rd., Winnetka, Ill. (A)

Monson, Charles L., Chief Photographer, New Departure Div., General Motors Corp. Mail: Box 1411, Bristol, Conn. (A)

Monson, Roger L., Projection Engineer, American Broadcasting Co. Mail: 433 North Ave., Los Angeles. (A)

Montague, Henry B., EUCOM Motion Picture Service, Maintenance & Supply Br., APO 807, % P.M., New York. (M)

Monteleoni, Giulio C., Soc. Ferrania, Via Crispi 10, Rome, Italy. (M)

Montes Robles, Gustavo, Electrical Communications Engineer, Westrex Co. Mail: Oriente 53, 223 Col. Iztaccihuatli, Mexico, D.F., Mexico. (A)

Montes, Ventura, Director, Technical Dept., Telcelmundo Canal 2, TV, 70A St., between 6a and 7a Aves., Havana, Cuba. (A)

Montgomery, John R., Manager, Electronics Div., United States Time Corp., Waterbury, Conn. (M)

Montgomery, Knox H., Technical Consultant, Walters Electric, 740 Third Ave., New York 17. (A)

Moore, Levi E., Motion-Picture Cameraman, U.S. Govt. Mail: 2215 Wyngate Rd., S.E., Washington, D.C. (M)

Mooney, P. J., Secretary, Audio Productions, Inc., 630 Ninth Ave., New York 19. (A)

Mooney, Tom, Field Engineer, RCA Service Dept. Mail: 1593 Hillcrest St., St. Paul 5, Minn. (A)

Moore, Charles S., Supervisor of Sound Engineers, Radio Corporation of America. Mail: 6703 Starling Cir., Dallas, Tex. (A)

Moore, Dean R., Film Supervisor, KETC-TV, St. Louis Educational TV Commission, Channel 9, McMillan Hall, Washington Univ., St. Louis 5, Mo. (A)

Moore, Eugene J., Cameraman, Optical and Special Effects, Color Corp. of America. Mail: 5448 Rover Ave., Woodland Hills, Calif. (M)

Moore, Harris C., 1930 Greenfield Ave., Los Angeles 25. (M)

Moore, James Whitney, Managing Director, Amatear Cinema League, Inc., 420 Lexington Ave., New York 17. (A)

Moore, Robert L., Development Engineer, Revere Camera Co. Mail: 919 Coronet La., La Grange Highlands, Ill. (M)

Moore, Russell G., District Manager, Bell & Howell Co. Mail: 8 Dojean Ct., Bergenfield, N.J. (A)

Moore, Russell W., Dramatic Workshop. Mail: 67-88 150 St., Flushing, N.Y. (S)

Moorhouse, Rev. Anson C., United Church of Canada. Mail: 127 Neville Park Blvd., Toronto 8, Ont., Canada. (M)

Moran, A. J., Superintendent, Electric Machine Shop, Warner Bros. Studios. Mail: 1026 S. Orange Grove Ave., Los Angeles 19. (A)

Moran, Roger F., Television Writer, Account Executive, Earle Ludgin & Co. Mail: 2302 Larchmont Ave., Michigan City, Ind. (A)

Moran, Walter W., Photographer, American Broadcasting Co. Mail: 396 Manor Rd., Staten Island 14, N.Y. (M)

More, Eduardo, Producer-Director, CMQ Television, Radiocentro, Havana, Cuba. (M)

More, Harry, Manager, Westrex Corp. (Asia), 304 Victory House, Hong Kong. (M)

More, Jerry, Univ. So. Calif. Mail: 3435 S. Flower St., Los Angeles 7. (S)

Moreland, William J., Jr., President, Conrac, Inc. Mail: 2743 Vanderhoof Dr., West Covina, Calif. (M)

Moreno, R. M., Technical Staff, Du Pont Photo Products. Mail: 5 Deerfield Rd., Parlin, N.J. (M)

Morgan, Kenneth, Physicist, Interchemical Corp., 432 W. 45 St., New York. (M)

Morgan, Kenneth F., Manager, Government Sales, Radio Div., Western Electric Co., 120 Broadway, New York. (F)

Morgan, Miles, Photographer, 167 Brattle St., Cambridge, Mass. (A)

Morgan, Thomas J., Chief Design Engineer, Shoup Engineering Co. Mail: 7032 East End Ave., Chicago 49. (M)

Morgan, Wolcott V., Section Supervisor, Eastman Kodak Co. Mail: Plank Rd., Madedon, N.Y. (A)

Mor - Nas

- Moriarity, Jack L.**, Film Editor, Geo. W. Colburn Laboratory, Inc., 164 N. Wacker Dr., Chicago 6. (A)
- Morin, Volney F.**, Resident Counsel, Technicolor Motion Picture Corp., 6311 Romaine St., Hollywood 38. (A)
- Morley, Eric D.**, Asst. Works Manager, J. A. Maurer, Inc. Mail: 75-70-197 St., Flushing 66, N.Y. (A)
- Morley, Henry**, President, Dynamic Films, Inc. Mail: 155 Concord Ave., White Plains, N.Y. (M)
- Morlock, William J.**, 745 Stinard Ave., Syracuse, N.Y. (M)
- Morrill, Paul R.**, 544 S. Curson Ave., Los Angeles 36. (M)
- Morris, F. A.**, Telephone Research Engineer, Stromberg-Carlson Co. Mail: 100 Gibbs St., Rochester 1, N.Y. (A)
- Morris, Lloyd P.**, Chief Engineer, Systems Div., Communications and Electronics Div., Motorola, Inc. Mail: 2947 N. 78 Ct., Elmhurst Park, Chicago 35. (A)
- Morris, Nelson**, Producer, 538 Fifth Ave., New York. (M)
- Morris, Thomas C.**, Cameraman, Jerry Fairbanks. Mail: 10552 Tinker Ave., Tujunga, Calif. (A)
- Morrison, Arnold**, Film Producer, 68 Fifth Ave., New York. (M)
- Morrison, Arthur Q.**, Revere Camera Co. Mail: 1934 Ridge Rd., Homewood, Ill. (A)
- Morrison, Fred H.**, Photographer, North American Aviation, Inc. Mail: 1304 Ozeta Ter., Los Angeles 46. (A)
- Morrison, James C.**, Univ. Calif. L.A. Mail: 6948 Van Nuys, Calif. (S)
- Morrison, Sgt. Miles T.**, Motion-Picture Supervisor, Hdq. Sqdn., 3206th Spt. Wg. (Test), Eglin AFB, Fla. (A)
- Morrison, William A.**, Sales, Magnetic Sound Products, Reeves Soundcraft Corp., 10 E. 52 St., New York 22. (A)
- Morrissey, Thomas G.**, Chief Engineer, Station KFEL, Eugene P. O'Fallon, Inc. Mail: 5700 West 28 Ave., Denver 14, Colo. (A)
- Morrow, Charles T.**, Research Physicist, Hughes Aircraft Research & Development Lab. Mail: 726 Swarthmore Ave., Pacific Palisades, Calif. (A)
- Morrow, Donald J.**, Assistant Chief, Educational Film Laboratory, U.S. Indian Service. Mail: Box 551, Brigham City, Utah. (A)
- Morse, Harry G.**, Trial Testing and Evaluation, Anasco. Mail: 326 Riverside Dr., Binghamton, N.Y. (A)
- Morse, Leonard P.**, Photographer, Pratt & Whitney Aircraft. Mail: 10 Dorothy St., Hartford 6, Conn. (A)
- Morse, Louis B.**, Vice-President, Audio Recroscope Corp. Mail: 46 Beech La., Hicksville, N.Y. (M)
- Mortensen, A.**, Southwestern Theater Equipment Co., 1416 Main St., Houston 2, Tex. (A)
- Moscaret, Joseph A.**, N.Y. Univ. Mail: Netherland Gardens, 5644 Netherland Ave., Apt. 2E, Riverdale 71, N.Y. (S)
- Moseley, Whitney M.**, General Film Laboratory. Mail: 2006 Overland Ave., W. Los Angeles. (A)
- Moser, Arthur J.**, The Hyco Co., 11423 Vanowen St., N. Hollywood. (A)
- Moser, Clifford M.**, Supervisor, Microphone Dept., Altec Lansing Corp. Mail: 218 South Ardmore Ave., Los Angeles 4. (A)
- Moss, Elmer**, Owner, Moss Film Productions, 15 California St., San Francisco. (A)
- Moss, Joel F.**, Recording Engineer, Hal Roach Studio, Culver City, Calif. Mail: 118 N. Clark Dr., Los Angeles 48. (A)
- Mosser, Adrian Taylor**, Film Technician, Film-effects of Hollywood. Mail: 401 S. Kenmore Ave., Los Angeles 5. (A)
- Most, David**, Technical Instructor, N.Y. Univ. Mail: 1716 Avenue T, Brooklyn 29, N.Y. (A)
- Motwane, V. G.**, 127 M. Gandhi Rd., Box 459, Fort Bombay, India. (M)
- Mousseau, Thomas J.**, Technician, Defense Research Board, Ottawa. Mail: Calabogie, Ont., Canada. (A)
- Mowery, Raymond**, Field Engineer, RCA Service Co. Mail: 3707 Windom Rd., Brentwood, Md. (A)
- Moyer, Eldon**, Motion Picture Work, Eastman Kodak Co. Mail: 31 Holcroft Rd., Rochester, N.Y. (M)
- Moyse, Hollis W.**, E. I. du Pont de Nemours & Co., Photographic Products Dept., 7051 Santa Monica Blvd., Hollywood 38. (F)
- Moyse, Kern**, President, Peerless Film Processing Corp., 165 W. 46 St., New York 36. (M)
- Muchmore, John**, Sound Maintenance Engineer, Universal Pictures Co. Mail: 5708 Gentry Ave., N. Hollywood, Calif. (A)
- Mudge, Merrill L.**, Principal Technical Assistant, Audio-Visual Service Dept., Detroit Board of Education, 9345 Lawton Ave., Detroit 6, Mich. (A)
- Muehlstein, Daniel F.**, Photographic Engineer, Eastman Kodak Co., 1712 S. Prairie Ave., Chicago 16. (M)
- Mueller, Arthur C.**, Designing Engineer, Bell & Howell Co. Mail: 1637 Sherman Pl., Des Plaines, Ill. (A)
- Mueller, George J.**, Consultant, Douglas Aircraft Co. Mail: 456 N. Bowling Green Way, Los Angeles 49. (M)
- Mueller, William A.**, Chief Engineer, Sound Dept., Warner Bros. Pictures, Inc., 4000 W. Olive Ave., Burbank, Calif. (F)
- Muller, Charles**, Chief Projectionist, Radio City Music Hall. Mail: 682 Lakeview Ave., Rockville Center, L.I., N.Y. (A)
- Muller, John P.**, Technical Production Director, WDSU Broadcasting Services, WDSU-TV. Mail: 2711 Calhoun St., New Orleans 18, La. (A)
- Muller, Maj. Mark T.**, Signal Corps. Mail: 71 Norwich Cir., West Medford 55, Mass. (A)
- Mullin, John Thomas**, Chief Engineer, Bing Crosby Enterprises Inc. Mail: 1351 Kelton Ave., Los Angeles 24. (A)
- Muncheryan, Brand M.**, Staff Physicist, Aerojet Engineering Co. Mail: 1202 Sesmas St., Duarte, Calif. (A)
- Murray, Arthur P.**, Director of Research, Chemicolor Laboratories, 125 Manet Ave., Quincy 69, Mass. (A)
- Murray, James V.**, Assistant Cameraman, Technicolor Motion Picture Corp. Mail: 5816 Whitsett, N. Hollywood, Calif. (A)
- Murray, Maj. John T.**, USAF, 5th Photo Squadron, Orlando AFB, Orlando, Fla. (A)
- Murray, Otis W.**, Research Chemist, Cinecolor Corp., Burbank, Calif. (M)
- Murray, Capt. Robert P.**, Chief, Art and Animation Br., Lookout Mountain Laboratory, USAF. Mail: 5900 W. 74 St., Los Angeles 45. (M)
- Murtough, William L.**, 88 Beacon Hill Rd., Ardsley, N.Y. (A)
- Musuraca, Nicholas**, Director of Cinematography, RKO. Mail: 910 Alexandria Ave., Los Angeles 29. (M)
- Muvdi, Jaime**, Univ. So. Calif. Mail: % Dept. of Cinema, 3518 University Ave., Los Angeles 7. (S)
- Myers, Albert**, Motion-Picture Camera Operator, Frank Wisbar Productions. Mail: 1936 1/2 N. Alexandria Ave., Los Angeles 27. (A)
- Myers, S. H.**, 3900 Cerrito Ave., Oakland 11, Calif. (A)
- Myers, W. D.**, Myers Products, Greentown, Ohio. (A)
- Myjewski, Ted**, Theater Owner. Mail: 4235 Euclid Ave., East Chicago, Ind. (A)
- Mylander, Karl**, Ohio St. Univ. Mail: 331 E. Water St., Oak Harbor, Ohio. (S)
- Nadeau, Arsene G.**, Chief Engineer, Radio Station C.H.R.C., Ltd. Mail: 319 Benoit St., Quebec, Canada. (A)
- Nadell, Aaron**, Technical Editor, Showman's Trade Review. Mail: #1 Bon Air Ave., Melbourne, Fla. (M)
- Nafzger, Lester H.**, Chief Engineer, Radi-Ohio, Inc., Mail: 903 S. Roosevelt Ave., Columbus 9, Ohio. (A)
- Nagarajan, M. E.**, Maintenance Engineer, General Radio and Appliances, Ltd., 1-18 Mount Rd., Madras 2, India. (M)
- Nagel, George A.**, Plant Superintendent, Consolidated Film, Main St., Fort Lee, N.J. (M)
- Naiderman, Harold**, N.Y. Univ. Mail: 73-68-188 St., Flushing 66, N.Y. (S)
- Nallan, William J. Jr.**, Sound Engineer, Fox Movietone. Mail: 2 Tree La., Wantagh, N.Y. (A)
- Narma, Rein**, Development Engineer, Gotham Recording Co. Mail: 332 S. Prospect Ave., Bergenfield, N.J. (M)
- Nasca, Charles F.**, Set Designer, Motion-Picture

Art Director, Jam Handy Organization. Mail: 34 Connecticut Ave., Highland Park, Mich. (A)

Nash, John S., Motion-Picture Photographer and Editor. Mail: 13661 Judd St., Pacoima, Calif. (M)

Nass, Leonard I., Associate Research Chemist, Advance Solvents & Chemical Corp. Mail: 912 49 St., Brooklyn 19, N.Y. (A)

Nathan, Audrey Elaine, N.Y. Univ. Mail: 161 E. 88 St., New York 28, (S)

Naughton, J. C., Jr., Lighting Carbon Supervisor, National Carbon Co. Mail: 125 Second St., Pittsburgh 15, Pa. (M)

Navarro, Jose C., Cinematographer, DZAQ-TV. Mail: 1230 Oroquieta, Sta. Cruz, Manila, P.I. (A)

Nay Win, Maung, Univ. So. Calif. Mail: 1070 W. 31 St., Los Angeles 7, (S)

Nebbia, Michael, Free-Lance Cinematographer, 330 E. 71 St., New York 21, (A)

Negrin, Sol, Assistant Cameraman (Free-Lance), IATSE Local 644. Mail: 1511 Sheridan Ave., Bronx 57, N.Y. (A)

Negus, George T., Development Staff Supervisor, Eastman Kodak Co., Kodak Park Works, Bldg. 31, Color Technology Div., Rochester 4, N.Y. (M)

Neldenberg, Lawrence L., Timing Engineer, Industrial Timer Corp. Mail: 115 Edison Pl., Newark N.J. (A)

Nellis, Frank A., Jr., TV Projectionist, Du Mont TV Network. Mail: 3914 Avenue I, Brooklyn 10, N.Y. (A)

Neill, C. B., Sound Engineer, Warner Bros. Circuit Management Corp. Mail: 527 Austin Ave., Pittsburgh 16, Pa. (A)

Nelson, Arvid W., Film Editor, Geo. W. Colburn Laboratory. Mail: 629 Edgewood Rd., Lombard Ill. (A)

Nelson, Carl-Fredrik, Director of Photography and Consultant, Moviesound Co. Mail: 164-12-110 Rd., Jamaica 33, L.I., N.Y. (A)

Nelson, Carl Sigfred, Jr., Electronic Engineer, Westrex Corp. Mail: 6336 Lindenhurst Ave., Los Angeles 48, (M)

Nelson, Edward J., Engineer, Ballantyne Co., 1712 Jackson, Omaha, Nebr. (M)

Nelson, Frank W., Projection Engineer, Theatre Enterprises, Inc. Mail: 8163 S. Clara Dr., Dallas, Tex. (M)

Nelson, Robert A., Superintendent, Camera Machine Shop, Republic Productions. Mail: 5044 Bellaire Ave., N. Hollywood. (A)

Nemec, Boyce, Executive Secretary, Society of Motion Picture and Television Engineers. Mail: 11 Kent Ave., Hastings-on-Hudson, N.Y. (F)

Nemeth, Daniel, Animation and Optical Effects Cameraman, Technical Film Studio. Mail: 144-56 Roosevelt Ave., Flushing, L.I., N.Y. (M)

Nemeth, Ernest S., Animation Photographer. Mail: 6250 Romaine St., Hollywood. (A)

Nemeth, Ted, Motion-Picture Producer, Director and Cameraman, Ted Nemeth Studios, 729 Seventh Ave., New York 19, (M)

Nemeyer, Sheldon, Naval Photographic Center, NAS, Anacostia, D.C. (A)

Nesbitt, Charles D., Motion-Picture Technical Representative, E. I. du Pont de Nemours & Co., Inc. Mail: 3289 N. California Ave., Chicago. (M)

Netschert, Franz, Plant Engineer, Technical Glass Co. Mail: 1431 Irving Ave., Glendale 1, Calif. (A)

Neu, Oscar F., President, Neumade Products Corp., 330 W. 42 St., New York 36, (F)

Neumann, Harold W., Projector and Sound Repairman, Motion Picture Accessories Co., 5128 Parker St., Omaha, Neb. (A)

Neumann, Max V., Branch Manager, Altex Service Corp. Mail: 10347 Rossbury Pl., Los Angeles 64, (A)

Neumer, A. E., Optical Engineer, Bausch & Lomb Optical Co., 635 St. Paul St., Rochester 2, N.Y. (M)

Newbergher, Nelson, Motion-Picture Operator, Consolidated Theatre Co. Mail: 3158 St. Antoine St., Montreal 30, Que., Canada. (A)

Newbury, Joseph E., Audio-Visual Education Dealer, Fleg and Newbury. Mail: 45 Water St., Torrington, Conn. (A)

Newell, John I., Motion-Picture Laboratory Technician, Western Cine Service, 114 E. Eighth Ave., Denver, Colo. (A)

Newman, Harold H., Director of Television, Century Theatres. Mail: 215-32 Jamaica Ave., Queens Village 8, N.Y. (A)

Newman, James J., Executive Head, Coast Film Service. Mail: 3611-31 St., San Diego 4, Calif. (M)

Newman, Lewis, President, Daven Co., 191 Central Ave., Newark 4, N.J. (M)

Newman, Robert P., Film Executive, Telepix Corp., 1515 N. Western Ave., Hollywood. (M)

Newmayer, Richard H., Motion-Picture Technician. Mail: 1703 W. Jefferson St., Philadelphia 21, Pa. (M)

Neyhart, Arthur P., Proprietor, Neyhart Enterprises, 1700 Highland Ave., Manhattan Beach, Calif. (A)

Nicholas, Guy E., Motion-Picture Producer, State Highway Commission, State of Maine. Mail: 101 N. Main St., Rockland, Me. (A)

Nichols, Gus J., Co-Owner, Film Makers and Producers. Mail: 44 Irving St., Newark, N.J. (A)

Nichols, Ralph M., Good News Productions, Inc., Chester Springs, Pa. (A)

Nicholson, Donald, Motion-Picture Producer, Northrop Aircraft, Inc. Mail: 10516 S. Cimarron St., Los Angeles 47, (A)

Nicholson, Donald S., Technicolor Motion Picture Corp., 6311 Romaine St., Hollywood 38, (A)

Nicholson, Elwood J., Director of Photography, Cinematographer, Cinematic Production Service, 6150 Santa Monica Blvd., Hollywood. (M)

Nicholson, Meredith M., Cameraman, Free-Lance. Mail: 2094 S. Arnaz Dr., Beverly Hills, Calif. (A)

Nickel, Frank, Jr., Program Distribution, Sales Engineer, Western Electric Co. Mail: 119 Rolling Hill Rd., Manhasset, L.I., N.Y. (A)

Nickolaus, John M., Superintendent of Photography, M-G-M Studios, Culver City, Calif. (F)

Niehuss, Murray E., Engineer, Cliffords Theatre Circuit. Mail: 22 Tudor St., Dulwich, Adelaide, South Australia. (A)

Nielsen, Douglas, Electrical Engineer, National Broadcasting Co. Mail: 50 Knollwood Dr., S., Rollingwood, Roslyn, L.I., N.Y. (A)

Nielson, Frederick M., Cameraman, N.Y. State Dept. Mental Hyg., Forest Bay, Hague, N.Y. (A)

Niemeyer, John H., Industrial Sales Div., Eastman Kodak Co. Mail: 21 Baron Rd., Rochester, N.Y. (A)

Niles, Fred A., Vice-President, Director of Motion-Picture-Television Division, Kling Studios, Inc., 601 North Fairbanks Ct., Chicago 11, (M)

Nillesen, H., Cinema Dept., N. V. Philips' Gloeilampenfabrieken, Kantoort Eindhoven, Eindhoven Holland. (A)

Nishimura, Ryosuke, Technical Director, Konishiroku Photo Ind. Co., Ltd., Chemical Research Laboratory, 6838 Hinomachi, Tokyo, Japan. (M)

Nivison, Wade S., Manager, Engineering, Recordak Corp., 1334 York Ave., New York 21, (A)

Noble, James J., Senior Engineer, Altex Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. (M)

Noble, Joseph V., Vice-President, Film Counselors, Inc. Mail: 107 Tuscan Rd., Maplewood, N.J. (M)

Nogle, John G., Cameraman, Consolidated Film Industries. Mail: 3277 Stoner Ave., Los Angeles 34, (A)

Nopper, Carlton G., Chief Engineer, WMAR-TV, The A. S. Abell Co. Mail: 211 Dunkirk Rd., Baltimore 12, Md. (M)

Norbury, Alfred S., Engineering Aide, Corps of Army Engineers, Mail: 3526 Harrison St., Kansas City 3, Mo. (M)

Nordemar, Oile, Artfilm, Kungsholmstorg 6, Stockholm, Sweden. (A)

Norden, Peter V., Project Engineer, J. A. Maurer, Inc. Mail: 20 Amherst Pl., Hartsdale, N.Y. (A)

Nordman, Lt. Robert G., Photographic Engineering Section, USAF, Edwards AFB, Edwards, Calif. (A)

Nordquist, Gustaf, Engineer, Norrtullsgatan 9, Stockholm, Sweden. (A)

Norling, John A., Loucks & Norling Studios, 245 W. 55 St., New York 19, (F)

Norman, Harry H., Mechanical Engineer, Zig Zag Machine Co. Mail: 15235 Valley Vista Blvd., Sherman Oaks, Calif. (A)

Norman, J. E., West Coast Manager, De Vry Corp., 5121 Sunset Blvd., Hollywood 27, (M)

Norrish, B. E., Associated Screen News, Ltd., Western Ave., and Decarie Blvd., Montreal, Que., Canada. (M)

Nortman, Richard P., Filming Director, Arizona State College, Tempe, Ariz. (A)

Nor - Ott

Norton, Frank E., Director of Engineering, Sparton Radio-Television, Div. of The Sparks-Wittington Co. Mail: 425 Homer Rd., Concord, Mich. (M)

Norton, Raymond, Field Engineer, RCA Service Co., Inc. Mail: 7424 Drexel Rd., Philadelphia 31, Pa. (M)

Northwood, Don W., Basic and Applied Researcher, Patent Licensor to Director Products Corp., New York, and others. Mail: 1470 San Pasqual St., Pasadena 5, Calif. (M)

Nosti, Benigno, Head, Film Dept., Circuito CMQ, S.A., M St. #312, Vedado, Havana, Cuba. (A)

Nottorf, Robert W., Chemist, E. I. du Pont de Nemours & Co. Mail: Box 175, Parlin, N.J. (M)

Nupnau, Arthur, Design Engineer, Bell & Howell Co. Mail: 3916 N. Sawyer Ave., Chicago 18, (A)

Nuttall, Howard T., Sales Representative, EDL Co., Dunes Highway, Miller Station, Gary, Ind. (M)

Nutter, Walter B., Camera Technician, 43 S. Water St., New Haven 11, Conn. (M)

Nye, Clarence L., Univ. So. Calif. Mail: 611 S. Westmoreland Ave., Los Angeles. (S)

Nye, Harold, Electrical Engineer, Warner Bros. Pictures. Mail: 11825 Magnolia Blvd., N. Hollywood. (A)

Oakley, George L., Manager, Professional & Industrial Equipment (Sales), Bell & Howell Co. Mail: 1636 Washington St., Wilmette, Ill. (A)

Oakley, Norman F., Sales Manager, E. I. du Pont de Nemours and Co., 248 W. 18 St., New York 11, (M)

Obata, Toshikazu, Managing Director, Dentsu Motion Picture Co. Mail: 104 Mukoyama-Cho, Nerima-Ku, Tokyo, Japan. (A)

Oberg, Oliver G., Supervisor, Shop Methods, Research & Development Laboratories, Hughes Aircraft Co. Mail: 8431 Croydon Ave., Los Angeles 45, (A)

O'Brien, Bernard C., Chief Engineer, WHEC, Inc. Mail: 83 Chelmsford Rd., Rochester 18, N.Y. (M)

O'Brien, J. F., Theater Equipment Sales Manager, RCA Victor Division. Mail: 245 Crystal Lake Ave., Audubon, N.J. (M)

O'Brien, Morton D., Director, Projection and Sound, Loew's Theaters. Mail: 160 W. 46 St., New York 19, (M)

O'Brien, Richard S., Engineer, Engineering Dept., Columbia Broadcasting System, 485 Madison Ave., New York 22, (M)

O'Brien, Robert H., United Paramount Theatres, Inc., 1501 Broadway, New York 36, (M)

O'Brien, Stacy C., Production Superintendent, General Film Laboratories Corp. Mail: 515½ N. Geneva St., Glendale 6, Calif. (A)

O'Brien, Stuart E., Supervising Editor, Glenn Miller Productions, 4920 Santa Monica Blvd., Hollywood 29, (A)

O'Byrne, Frank E., Division Manager, Rapid Grip and Batten, Ltd. (Motion Picture Div.), 1640 The Queensway, Toronto, Ont., Canada. (M)

Ochse, Brand D., President, Polygon Film Factory. Mail: 2 Groenendaalkade, Heemstede, Holland. (M)

O'Connell, Leon J., 2265 Sedgwick Ave., New York 68, (A)

O'Dell, Hubert John, Electrical Engineer, RCA Photophone, Ltd. Mail: 203 Hawes La., West Wickham, Kent, England. (A)

O'Donnell, Homer F., Partner, Sixteen Screen Service Co., 6710 Melrose Ave., Hollywood 38, (A)

O'Donnell, William C., Kollmorgen Optical Co., 347 King St., Northampton, Mass. (A)

Oeller, Erwin, Chief, Laboratory Branch, Signal Corps Pictorial Center, Mail: 104 Munson Ave., W. Hempstead, L.I., N.Y. (A)

Oertel, John T., Motion-Picture Laboratory Technician, Geo. W. Colburn Laboratory. Mail: 701 Willow St., Chicago 14, (A)

Offenhausser, William H., Jr., River St. & Charles Pl., New Canaan, Conn. (F)

Offer, C. W. "Pat", Chief Projectionist, Allied Artists Productions, 4376 Sunset Dr., Hollywood 27, (M)

O'Grady, Frank, Laboratory Contact, Sound Services, Inc. Mail: 425 S. Fairview, Burbank, Calif. (A)

O'Grady, Frederick T., Designer and Builder, Camera and Laboratory Equipment, 33-64—164 St., Flushing 58, N.Y. (M)

Ogura, Juzo, Managing Director, Nagase & Co., Ltd., 7 Itachibori Minamidori 1-chome, Osaka, Japan. (A)

Ohly, Robert G., Univ. So. Calif. Mail: 3219 N. Muscatel Ave., San Gabriel, Calif. (S)

Ohman, Allen A., Owner, Paramount Visual Aid Service, 28 Roberts St., New Britain, Conn. (A)

Oistad, Jay, Industrial Photography, Jay Oistad & Associates. Mail: 506 W. Front St., Tyler, Tex. (A)

Oldershaw, Malcolm J., Consulting Engineer, Canadian Marconi Co., Ltd., 2442 Trenton Ave., Mount Royal, Quebec, Canada. (A)

Oldham, Charles Newton, Warner Bros. Palace Theatre. Mail: Canterbury Tpke., R.D. 8, Norwichtown, Conn. (A)

Olds, Earl M., Jr., Member of Research Staff, Technicolor Motion Picture Corp. Mail: 5711 Cantaloupe Ave., Van Nuys, Calif. (A)

Olds, Howard F., Production Manager, Trident Films, Inc. Mail: Darien Rd., New Canaan, Conn. (M)

O'Leary, John S., Projectionist, Ardmore Theater, 34 W. Lancaster Ave., Ardmore, Pa. (A)

Oleson, Robert, 207½ S. Hoover, Los Angeles. (S)

Oliver Bernard M., Hewlett Packard Co., 395 Page Mill Rd., Palo Alto, Calif. (M)

Oliver, Francis A., Sound Engineer, ABC-TV. Mail: 129 S. Manhattan Pl., Los Angeles 4, (M)

Oliver, John Lee, Manager, Instrument & Electronic Div., Land-Air, Inc. Mail: 1707 Hawaii Ave., Alamogordo, N.M. (A)

Ollendorf, Marvin, Jr., Radio Broadcast Technician, WGST. Mail: 2025 Peachtree Rd., N.E., Atlanta, Ga. (A)

Oller, Arthur H., Jr., 35mm Color Film Printer, Houston Color Film Laboratory. Mail: 846 Newton St., San Fernando, Calif. (A)

Olmstead, Laurence B., Operative Engineer, Republic Studios. Mail: 416 E. Grinnell Dr., Burbank, Calif. (A)

Olshin, Milton, Projectionist, Pathescope Co. of America. Mail: 90 Winthrop Ave., Yonkers, N.Y. (A)

Olson, Edward B., Projectionist, Cinerama, Inc. Mail: 5314 Loma Linda Ave., Los Angeles 27, (A)

Olson, Harold S., Chief, Camera and Still Depts., Allied Artists Pictures Corp., 4376 Sunset Dr., Hollywood 27, (M)

Olson, Harry F., Director, Acoustical Laboratory, RCA Laboratories, Princeton, N.J. (M)

Onaka, Harry H., Columbia Univ. Mail: Cine-Bic Hawaii, 1847 Fort St., Honolulu 13, T.H. (S)

Opochinsky, David, Vice-President and Technical Manager, Titra Film Laboratories, Inc., 1501 Broadway, New York 36, (M)

Oppenheimer, Edwin L., Technical Consultant, 222 W. 77 St., New York 24, (A)

Oppenheimer, Jess, Producer—Head Writer, I Love Lucy, Desilu-CBS, 846 N. Cahuenga Blvd., Los Angeles. (M)

Orban, Francis R., Sound Mixer, Crawley Films, Ltd., 19 Fairmont Ave., Ottawa, Ont., Canada. (A)

Orear, Richard H., Purchasing Agent, Commonwealth Theatres, Inc. Mail: 3014 W. 51 Ter., Kansas City, 3, Kan. (A)

Orr, Lt. Lowell O., U.S.S. Ajax (AR-6), Fleet Post Office, San Francisco, Calif. (M)

Orrett, William S., Radio Engineer, International Productions, Ltd., Wexford P.O., Ont., Canada. (A)

Osawa, Yoshio, President, J. Osawa & Co., Ltd., No. 5, Ginza Nishi 2 Chome, Chuo-ku, Tokyo, Japan. (M)

Osborn, Leroy G., Technical Supervisor, Recording Div., Western Electric Co., Ltd., 152 Coles Green Rd., London N.W.2, England. (M)

Osborn, Theodore William, Technical Service Engineer, W. Vinton, Ltd. Mail: 17 Methuen Rd., Edware, Middlesex, England. (A)

Oster, Emil, Head of Camera Dept., Columbia Pictures Corp., 1438 N. Gower St., Hollywood 28, (A)

Ostrowski, Wallace W., Film Technician, Color Corp. of America. Mail: 10527 Marklein, San Fernando, Calif. (A)

Oswald, Robert A., Racing Photography. Mail: 139 Burbank, San Mateo, Calif. (A)

Ote, John Nash Jr., President, John Ott Pictures, Inc., 85 Hibbard Rd., Winnetka, Ill. (M)

Ottomiller, William H. Jr., Division Manager, Quality Control, Television Picture Tube Div.,

Ott - Pay

Sylvania Electric Products, Inc. Mail: R.D. 1, Seneca Falls, N.Y. (M)

Otto, Roy S., Projection Engineer, Universal International Studios. Mail: Box 255, Universal City, Calif. (A)

Oulmann, Rene J., President, Fulton Recording Co. Mail: 141 E. 56 St., New York 22. (A)

Overhage, Carl F. J., Color Technology Div., Eastman Kodak Co., 65 Kodak Park, Rochester 4, N.Y. (M)

Overmire, M. O., Transcription Engineer, Sound Services, Inc. Mail: 4839 Atoll Ave., Sherman Oaks, Calif. (M)

Owen, Otto, Set Electrician, NBC Television. Mail: 1245 Vine St., Hollywood 38. (A)

Owen, E. L., Chief Engineer, Atomic Energy Div., The Ralph M. Parsons Co. Mail: 322 19 St., Santa Monica, Calif. (M)

Owen, William D., Radio Technician, Engineer, Radio Station WGST. Mail: 419 Craige Ave., Decatur, Ga. (A)

Owens, Freeman H., Inventor, 600 W. 116 St., New York 27. (A)

Ownbey, Lloyd C., Vice-President, National Theatre Supply Co., 1961 S. Vermont Ave., Los Angeles 7. (M)

Ornard, Edward P., Research Associate, Lever Bros. Co., 45 River Rd., Edgewater, N.J. (M)

Ozga, Franciszek, Research Engineer, Better Production, Inc. Mail: 1424 N. Damen Ave., Chicago 22. (M)

Paddock, Charles E., Jr., Cameraman, The Calvin Co. Mail: 1829 E. 48 St., Kansas City 30, Mo. (A)

Padmanabhan, S., Sound Engineer, Modern Theatres, Ltd. Mail: 5/218 "Ravi Vilas" Extension, Salem, South India. (A)

Pagel, Hayes, 1533 N. Alexandria Ave., Hollywood. (M)

Pagliarulo, Vincent, Research Physicist, Technicolor Motion Picture Corp. Mail: 428 N. Martel Ave., Los Angeles 36. (A)

Pai, Baburao K., Famous Pictures, Ltd., 534 Sandhurst Bridge, Bombay 7, India. (A)

Painter, Richard O., Asst. Head, Experimental Engineering Dept., General Motors Proving Ground. Mail: 738 E. Liberty, Milford, Mich. (M)

Paiva, Mary Jean, Research Librarian, Technicolor Motion Picture Corp., 6311 Romaine St., Hollywood 38. (A)

Palenzuela, Carlos V., Sound Engineer, Westrex Corp. (Asia, Philippines), 418 Sta. Mesa St., Manila P.I. (A)

Pallavicini, Luigi, Engineer, % Incom, Via Nomentana K.M. 8, Roma, Italy. (A)

Palmer, Don L., Stage Electrician, Metropolitan Theatres. Mail: 2864 1/2 W. Eighth St., Los Angeles. (M)

Palmer, Elston C., Secy.-Treasurer, Mole-Richardson Co. Mail: 937 N. Sycamore Ave., Hollywood 38. (A)

Palmer, Merrill A., Project Photographer and Recorder, Lovelace Foundation for Medical Education and Research. Mail: 1108 Truman St., S.E., Albuquerque, N.M. (A)

Palmer, Merwyn W., Manufacturer 16mm Editing Equipment, 468 Riverside Dr., New York 27. (M)

Palmer, Solita, Composer, original music scores, Emerson Yorke Studio. Mail: 78 Engle St., Cresskill, N.J. (A)

Palmer, W. A., President, W. A. Palmer Films, Inc. Mail: 1452 Hamilton Ave., Palo Alto, Calif. (A)

Palmieri, Victor A., Engineer, KLAC-TV. Mail: 521 La Paz Dr., Pasadena 10, Calif. (A)

Palmquist, John F., Sales Engineer, RCA Victor Div. Mail: 3308 Villanova Dr., Dallas 5, Tex. (A)

Palya, Frank, Motion-Picture Processing Technician, 207 Third St., Elizabeth, N.J. (A)

Paney, Harry E., Director, Photographic Dept., Moody Bible Institute. Mail: 410 S. Home Ave., Itasca, Ill. (A)

Pangborn, Herbert W., TV Engineer, Columbia Broadcasting System. Mail: 6512 Orion St., Van Nuys, Calif. (M)

Papalia, Frank V., Production Supervisor, Precision Film Laboratories. Mail: 240 Whiteman St., Fort Lee, N.J. (M)

Papin, Ralph L., Production Supervisor, GSPL Films, Inc. Mail: 1421 Norman Ave., Muskegon, Mich. (A)

Paramasivaiah, P., Asst. Professor of Physics, Central College, Bangalore, India. (A)

Parish, Hayward C., Corner South and Reddy Sts., Edgecliff, N.S.W., Australia. (A)

Parisier, Maurice L., Communications Expert, 1475 Broadway, New York 18. (M)

Park, Jack N., 3505 W. Capitol, Little Rock, Ark. (A)

Parker, B. E., Senior Electronic Engineer, Consolidated Vultee Aircraft Corp. Mail: 2158 Balboa Ave., San Diego 9, Calif. (M)

Parker, Harry L., President, American Speedlight Co. Mail: 116-37 Farmers Blvd., St. Albans 12, L.I., N.Y. (A)

Parker, Warren K., Vice-President, Mole-Richardson Co. Mail: 937 N. Sycamore Ave., Hollywood. (A)

Parker, Will A., Motion-Picture and Television Consultant, Film Counselors, Inc. Mail: 60 Manuring Ave., Rye, N.Y. (A)

Parkins, C. F., Managing Director, Studio Film Laboratories, Ltd., 71 Dean St., London W.1, England. (M)

Parlan, Stan, Supervisor, Broadcast Film Div., National Broadcasting Co. Mail: 24 E. 82 St., New York 28. (A)

Parlas, Joseph L., Television Application Engineer, General Electric Co., Rm. 207, Bldg. 6, Electronics Park, Syracuse, N.Y. (M)

Parris, Fred A., Manufacturer and Cameraman, IATSE Local 659, 10851 Fairbanks Way, Culver City, Calif. (A)

Parris, Richard S., Motion-Picture Operator, 29 Charles St., Natick, Mass. (A)

Parrish, Fred A., Motion-Picture Cameraman, TV Producers, 10851 Fairbanks Way, Culver City, Calif. (A)

Parsons, F. T., Engineer, Pathe Laboratories, Inc. Mail: 43 W. Fairmont Ave., Maywood, N.J. (A)

Pascal, Maj. Samuel, USAF, 363 Tac. Recon. Wing, Shaw AFB, Sumter, S.C. (A)

Pasqualotti, Bev, Instructor in Charge, Dept. of Photography, City College of San Francisco. Mail: 78 San Jacinto Way, San Francisco 27, Calif. (A)

Pasquariello, Vincent J., Film Editor, KTTV, Inc. Mail: 6208 Holmes Ave., Los Angeles 1. (M)

Pastor, Isagani V., Univ. So. Calif. Mail: 1070 1/2 W. 31 St., Los Angeles 7. (S)

Patel, A. J., Cameraman, 195 Hornby Rd., Bombay, India. (A)

Paterson, Paul F., Projectionist, Fabian Theatres, State Theatre. Mail: 110 N. Second St., Wormleysburg, Pa. (A)

Patl, Charles, Chief, Special Assignments, Loew's Intl. Corp., 1540 Broadway, New York. (A)

Patremio, Salvatore E., Development Engineer, Du Mont Television Network. Mail: 0-45 26 St., Fairlawn, N.J. (A)

Patterson, August, Projectionist, 600 E. Baird Ave., Barborton, Ohio. (A)

Patterson, Stanley, President, Pampa Electronic Sales Corp. Mail: 514 Lafayette Rd., Merion Park, Merion Station, Pa. (M)

Patterson, Victor E., Designer, Custom Laboratory Equipment and Cameras. Mail: Telex Films, 5905 44 Ave., Hyattsville, Md. (M)

Pattison, E. E., Electronic Salesman, Elmar Electronic Supply Co. Mail: 669 Alma Ave., Oakland 10, Calif. (M)

Patton, Billy L., Asst. Chief Engineer, WJAR-TV. Mail: 58 Merritt Rd., Riverside, R.I. (A)

Patton, Lane J., Altec Service Corp., 650 Broadway, Newark N.J. (A)

Patty, Edward A., Owner, Audio-Visual Supply Co., 247 Broadway, Laguna Beach, Calif. (M)

Paul, Donald D., Univ. Houston, 3801 Cullen Blvd., Houston 4, Tex. (S)

Paul, Morrison B., Photographer, 1347 W. First St., Los Angeles 26. (M)

Pauley, Alfred J., Superintendent, Engineering, Maintenance and Purchasing, Odeon Theatres (Canada) Ltd. Mail: 1a Oakville Ave., Toronto, Ont., Canada. (M)

Pavel, Eric, Technical Director, Pan American Press & Film Ltd., Rua Xavier de Toledo, 264-7º, São Paulo, Brazil. (M)

Pavelle, Leo, President, Pavelle Color, Inc., 533 W. 57 St., New York 19. (M)

Payne, Raymond W., Laboratory Superintendent, National Film Board, John and Sussex Sts., Ottawa, Ont., Canada. (A)

Pea - Pik

- Pearson, Lloyd C.**, General Sales Manager, Dominion Sound Equipments, Ltd., 4040 St. Catherine St., W., Montreal 6, Canada. (A)
- Pearson, Lloyd Kern**, Pearson & Luce Productions, Rm. 901, 26 O'Farrell St., San Francisco, Calif. (M)
- Pechousek, Thomas W.**, 752 N. Main St., Antioch, Ill. (A)
- Peck, Charles D.**, Manager-Owner, Southwest Theatre Equipment Co. Mail: Box 2138, Wichita 1, Kan. (M)
- Peck, Geoffrey T.**, Works Manager, Ernest Turner Electrical Instruments, Ltd. Mail: "Longfield," Peterley Corner, Great Missenden, Bucks, England. (A)
- Peduto, Louis**, Recording Engineer, Motion-Picture Cameraman, National Broadcasting Co. Mail: 525 E. 14 St., New York 9. (A)
- Peed, Allie C., Jr.**, Technical Editor, Eastman Kodak Co., Sales Service Div., 343 State St., Rochester 4, N.Y. (M)
- Peek, J. Eldon**, Owner, Oklahoma Theater Supply Co., Missouri Theater Supply Co. Mail: 628 W. Grand St., Oklahoma City 2, Okla. (A)
- Peirano, Augusto Roca**, Instituto Cinematografico Boliviano, Indaburo 212, Box 2368, La Paz, Bolivia. (M)
- Pelletier, Claude**, Recordist, National Film Board, John St., Ottawa, Ont., Canada. (A)
- Pelly, Eric P. L.**, Chairman and Joint Managing Director, Film Producers Guild, Guild House, Upper St. Martin's Ln., London W.C.2, England. (A)
- Pendreigh, Harold A.**, Projectionist, J. Kelly and R. Pannett. Mail: 88 George St., Rockhampton, Queensland, Australia. (A)
- Pennington, Harry Jr.**, Television Films, 134 E. Agarita St., San Antonio, Tex. (M)
- Penny, Arthur G.**, Oram Dept., Technical Section, General Electric Co., Ltd., Magnet House, Kingsway, London W.C.2, England. (A)
- Peque, Raymond**, Supervisor of Projection, SOS & NIO, U.S. Navy. Mail: 65 Liberty St., Lodi, N.J. (A)
- Pera, Capt. William**, 220 S. Tacoma Ave., Tacoma, Wash. (A)
- Percy, Charles H.**, President, Bell & Howell Co., 7100 McCormick Rd., Chicago 45. (M)
- Perkins, Carleton S.**, Division Manager, Altec Service Co. Mail: 69 Stony Ln., Short Hills, N.J. (M)
- Perkins, Walter B.**, Cameraman, Wasatch Enterprises. Mail: 1766 S. Woodside Dr., Salt Lake City, Utah. (A)
- Perlman, Sheila**, N.Y. Univ. Mail: 65-44 Saunders St., Rego Park 74, N.Y. (S)
- Perlov, Arthur**, Technical Director, % TV Record, Rua Quintino Bocaiuva 22, Centro, Sao Paulo, Brazil. (A)
- Perrine, Eugene**, Senior Physicist, Zonolite Co., 1827 Benson Ave., Evanston, Ill. (A)
- Perry, Burton F.**, Recording Engineer, Westrex Corp. Mail: 2 Sherwood Ln., Roslyn Country Club, Roslyn, L.I., N.Y. (M)
- Perry, Charles**, Box 851, New Orleans 2, La. (A)
- Perry, Charles A.**, Charles Perry & Co., 360 N. Michigan Ave., Chicago. (M)
- Person, M. G.**, General Manager, Westrex Co. (Mexico), Apto. 2032, Mexico, D.F., Mexico. (A)
- Perugini, Frank**, Owner, Welsh Studios, 1209-11 E. Chelten Ave., Philadelphia 38, Pa. (M)
- Pesca, Frank**, Engineer, Federal Mfg. & Eng. Corp. Mail: 1170 76 St., Brooklyn 28, N.Y. (A)
- Pesek, V.**, Asst. Chief Engineer, Color Corp. of America. Mail: 1334 N. California St., Burbank, Calif. (M)
- Pessis, Georges**, Cameraman, % Bank of Boston, Rua Tres de Dezembro 50, Sao Paulo, Brazil. (A)
- Pestrecov, Konstantin**, Professor, Boston Univ. Mail: 35 Everett St., Sherborn, Mass. (M)
- Peters, Hugh Griffith**, Producer, President, Peters & Co., 227 W. Roscaen St., Winchester, Va. (M)
- Peters, Paul**, Chief, Motion-Picture Laboratory, Engineer Research and Development Laboratories. Mail: 2432 Executive Ave., Falls Church, Va. (A)
- Peters, Rudolph**, Engineering Draftsman, Signal Corps Pictorial Center, 30-15 33 St., Long Island City 2, N.Y. (A)
- Petersen, Ernest L.**, 5205 Calderwood St., Long Beach 15, Calif. (A)
- Petersen, Henry T.**, Manager, Westrex Co. A/S, Vesterport 481, Copenhagen 5, Denmark. (M)
- Peterson, Donald H.**, Partner, Peterson & Pease, 3205 Buckingham Rd., Glendale 6, Calif. (A)
- Peterson, E. J.**, Photographic Technician, Motion Pictures, 2019 N. Beachwood Dr., Hollywood 28. (A)
- Peterson, Harry**, Cinematographer, Atlas Film Corp. Mail: 411 Marion St., N., Oak Park, Ill. (M)
- Peterson, O. H.**, Production Manager, Standard Oil Co. Mail: 7208 Yates Ave., Apt. 2, Chicago 49. (A)
- Peterson, Ralph A.**, Projectionist, State Theater, Minneapolis, Minn. Mail: 4031-24 Ave., S., Minneapolis 6, Minn. (A)
- Peterson, Rudolf**, President, Motion Picture Printing Equipment Co., 8136 North Lawndale Ave., Skokie, Ill. (M)
- Petito, Vincent Arthur**, Signal Corps Pictorial Center. Mail: 171 Nostrand Ave., Bklyn. 5, N.Y. (M)
- Petiz, Lt. Daniel A.**, Asst. Chief, Television Recording Facilities, USAF, 1354 Video Prod. Sqdn., Orlando AFB, Fla. (A)
- Petrasek, A. G.**, Sales Engineer, RCA Victor Div. Mail: 456 Mountain Ave., Westfield, N.J. (M)
- Petrushansky, Teyala**, Production Manager, Judylyn Film & Television Productions, Empire Bldg., 13 & Walnut Sts., Philadelphia 7, Pa. (M)
- Pett, Dennis W.**, Indiana Univ. Mail: R.R.2, Bloomington, Ind. (S)
- Pettus, J. L.**, Engineer, RCA Victor Div., 1560 N. Vine St., Hollywood. (M)
- Pettus, W. K.**, 1424 Saratoga Ave., N.E., Washington, D.C. (A)
- Pew, Glen L.**, Television Engineer, KPIX Television, Inc. Mail: 13 Ricardo La., Mill Valley, Calif. (M)
- Pfaff, William A.**, Asst. to President, Kenyon Instrument Co., 1345 New York Ave., Huntington Station, L.I., N.Y. (A)
- Pfahler, Richard A.**, Head, Cutting Dept., Camera Dept., Walt Disney Productions. Mail: 4421 Auckland Ave., N. Hollywood. (A)
- Pfeiff, Fred J.**, Production Supervisor, Altec Service Corp., 161 Sixth Ave., New York 13. (M)
- Pfeiffer, Rudolph, Jr.**, President, Kin-O-Lux, Inc., 105 W. 40 St., New York 18. (M)
- Pfening, Fred D., Jr.**, The Fred D. Pfening Co., 1075 West Fifth Ave., Columbus, Ohio. (A)
- Pfium, John V.**, Manager, Microfilm Section, Metal Masters. Mail: 2536 Norfolk St., National City, Calif. (A)
- Phelan, Charles W.**, Owner, Films for Television, Inc. Mail: Harbor Ave., Marblehead, Mass. (A)
- Phillippe, Lauwers**, Chief Chemist, N.V. Gevaert Photo-Production. Mail: 21L Gerritz Ave., Berchem, Antwerp, Belgium. (A)
- Phillimore, Charles E.**, Vice-President and Chief Engineer, Bell & Howell Co. Mail: 98 Estcourt Rd., Gloucester, England. (M)
- Phillips, Alex**, Motion-Picture Cameraman, Heriberto Frias, 948 Col. del Valleiz, Mexico. (A)
- Phillips, Cyril J.**, Laboratories Manager, Pathe Pictures, Ltd. Mail: 57 Oakington Manor Dr., Wembley, Middlesex, England. (A)
- Phillips, Ivor H.**, District Engineer, Associated British Cinemas, Ltd. Mail: 45 Seatonville Rd., Whitley Bay, Northumberland, England. (A)
- Picker, Eugene**, Theater Executive, Loew's Inc., 1540 Broadway, New York. (A)
- Pickering, Royce D.**, Physicist, Eastman Kodak Co. Mail: 136 Oakridge Dr., Rochester 17, N.Y. (A)
- Pierce, Cameron G.**, Television Engineer, American Broadcasting Co. Mail: 555 Old Mill Rd., San Marino, Calif. (M)
- Pierce, Raymond C., Jr.**, Asst. Cameraman, Unifilms, Inc. Mail: 1546 Second Ave., New York. (A)
- Pieronok, Val R.**, Photographic Engineer, Eastman Kodak Co., Rm. 626, 342 Madison Ave., New York 17. (M)
- Pieroth, John Philip, Jr.**, Motion-Picture Photographer and Cine Equipment Builder, 1609 Peach Court, Seattle 2, Wash. (A)
- Pietschmann, Richard J., Jr.**, Chief Sound Engineer, Cinerama Productions Corp., 488 Madison Ave., New York 22. (A)
- Pike, Edward C.**, TV Technician, Outlet Co., WJAR-TV. Mail: 21 Maple St., Taunton, Mass. (A)
- Pike, Howland**, District Manager, Fed. Sales, Anasco Div., General Aniline & Film Corp. Mail: 7125 Maple Ave., Takoma Park 12, Md. (M)

- Pike, Kelvin S.**, Cinematographer, 28 Highview Gardens, Edgware, Middlesex, England. (A)
- Pilzer, Herbert R.**, Manager, Circle Film Laboratories, Inc. Mail: 35-40 83 St., Jackson Heights, N.Y. (M)
- Pimley, John T.**, Film Editor, Telefilm, Inc. Mail: 314 Lincoln Ave., Pasadena, Calif. (A)
- Piquette, Emil J.**, Director, Re-Recording Div., J. A. Maurer, Inc., 37-01 31 St., Long Island City, N.Y. (A)
- Pistor, John A.**, Eastman Kodak Co. Mail: 122 Edgeview La., Rochester 18, N.Y. (M)
- Pittaro, Ernest M.**, Co-Owner, Tri-Film Studio, 137-65 70 Ave., Flushing 67, N.Y. (M)
- Plakun, Bernard D.**, Technical Writer, General Precision Laboratories, Inc. Mail: 15 Maywood Ave., Port Chester, N.Y. (A)
- Plambeck, Albert O.**, President, Horn, Jefferys & Co., Box 1101, 20 W. Burbank Blvd., Burbank, Calif. (M)
- Plant, F. W.**, Film Technician, 15 Derby St., Vaucluse, N.S.W., Australia. (A)
- Platt, A. J.**, Theater Equipment Sales Manager, Radio Corporation of America. Mail: 128 St. Davids Rd., Merchantville 8, N.J. (M)
- Platt, Earl O.**, Recording Engineer, Columbia Broadcasting System. Mail: 2112 Glenview Rd., Wilmette, Ill. (M)
- Platt, Stephan A.**, Consulting Engineer, Visual Education Projects, 1100 Fulton St., Grand Haven, Mich. (M)
- Plutt, Joseph A., Jr.**, Electronics Technician, Station WDTV (A. B. Du Mont). Mail: 3346 Delaware St., Pittsburgh 14, Pa. (A)
- Poch, Waldemar J.**, Engineer, Radio Corp. of America. Mail: 3 Haines Dr., Moorestown, N.J. (M)
- Pohl, Wadsworth E.**, Technical Director, Technicolor Motion Picture Corp., 6311 Romaine St., Los Angeles 38. (A)
- Poldexter, Jay**, Sound Engineer, Corpus Christi Theaters, Inc. Mail: Box 657, Corpus Christi, Tex. (A)
- Poland, John J.**, Motion-Picture Laboratory Technician, McGeary-Smith Laboratories, Inc. Mail: 1100 Dashiell Rd., Falls Church, Va. (A)
- Pollster, Richard C.**, Univ. So. Calif. Mail: 2040 Saunders Ave., Apt. 304, St. Paul 5, Minn. (S)
- Pollack, S. M.**, Opticor Technician and Cinematographer. Mail: 164 W. 174 St., Bronx 53, N.Y. (A)
- Pollock, David**, Manager, Westrex Co. (East), Express Bldg., Corner Fox & Nugget Sts., Johannesburg, South Africa. (A)
- Pomeroy, Robert R.**, General Engineer, U.S. Navy. Mail: 51 Mackey Ave., Port Washington, L.I., N.Y. (A)
- Poniatoff, Alexander M.**, President, Director of Engineering, Ampex Electric Corp. Mail: 561 Eaton Ave., Redwood City, Calif. (A)
- Pontius, Frank E.**, Systems Design Engineer, Westrex Corp. Mail: 5255 1/2 Hermitage Ave., N. Hollywood. (M)
- Pool, Koester C.**, Owner, Radio & Television Engineering Service; Co-Owner, Specialized Television Service. Mail: 3806 White Bear Ave., White Bear Lake 10, Minn. (M)
- Pope, Lucian E.**, Purchasing Agent, Fox Midwest Amusement Corp. Mail: 2216 W. 49 St., Terrace, Kansas City, Mo. (M)
- Popkin-Clurman, J. R.**, Consulting TV Engineer, Telechrome, Inc. Mail: 46 Lee St., Roosevelt, L.I., N.Y. (M)
- Poppo, Arthur G.**, TV Engineer, National Broadcasting Co., 30 Rockefeller Plaza, Rm. 501, New York. (M)
- Poppo, J. R.**, Consulting TV and Radio Engineer, 9 Crest Circle, South Orange, N.J. (M)
- Porrett, Fred**, Motion-Picture Cameraman, 106 Washington Pl., New York 14. (M)
- Portolupi, Piero**, Director of Photography in Motion-Picture Production, Lux Film. Mail: Viale Bruno Buozzi 83 int F, Roma, Italy. (M)
- Posner, Harold H.**, 261 Seaman Ave., New York 34. (A)
- Post, Leston O.**, Sound Recording Engineer, World Wide Bible Pictures. Mail: 634 Solway, Glendale 6, Calif. (M)
- Postal, Julius Bernard**, Manager, Tele-Science Productions. Mail: 435 Warwick St., Brooklyn 7, N.Y. (M)
- Potter, Jerry D.**, President, Potter Radio, 2448 Hutchinson St., Chicago 18. (A)
- Potter, Johnson**, Production Supervisor, Transfilm, Inc. Mail: 122 Marsden St., Springfield, Mass. (M)
- Potter, Stannard M.**, Asst. Projection Engineer, Experimental Test 2, Pratt & Whitney Aircraft, East Hartford, Conn. (M)
- Potts, Clifford F.**, Motion-Picture Producer, Fordel Films Inc., 1187 University Ave., Bronx 52, N.Y. (M)
- Poulis, William G.**, General Manager, Canadian Television Films, 52 Yonge St., Toronto, Ont., Canada. (A)
- Pourciau, Louis L.**, Section Head, General Precision Laboratory, Inc. Mail: 13 Manville La., Pleasantville, N.Y. (M)
- Powell, Harold L.**, President, Hallen Corp., 3503 W. Olive Ave., Burbank, Calif. (M)
- Power, Eugene B.**, President, University Microfilms, 313 N. First St., Ann Arbor, Mich. (A)
- Powers, John S.**, Electronics Engineer, De Vry Corp. Mail: 152 E. Daniels Rd., Palatine, Ill. (M)
- Prado, Milclades V.**, Manager, Westrex Co., Andean, Edificio Hidalgo 150-154, Plaza San Martin, Lima, Peru. (A)
- Prager, William L.**, W.C. Sales Manager, Andre Debrie of America. Mail: 1719 Lake St., Glendale 1, Calif. (M)
- Pratt, H. E.**, Sales Representative, W. J. German, Inc. Mail: 10651 Ohio Ave., W. Los Angeles 24. (M)
- Prautsch, J. Henry**, 2275 Edendale Pl., Los Angeles 39. (A)
- Prefontaine, Andre**, Manager, Trans-World Film Laboratories, Inc. Mail: 4824 Cote des Neiges Rd., Montreal 26, Que., Canada. (A)
- Preo, Paul H.**, Development Engineer, Eastman Kodak Co., Kodak Park Works, Bldg. 14, Rochester 4, N.Y. (A)
- Prossgrave, Cyril**, Chemist, G. and W. H. Corson, Inc. Mail: Gwynedd Valley, Pa. (A)
- Price, E. Leo**, Senior Electronic Engineer, Magne-cord, Inc. Mail: 756 S. Highland Ave., Barrington, Ill. (M)
- Price, Robert S.**, General Engineer, Naval Ordnance Laboratory. Mail: 144 Circle Ave., Potomac Heights, Indian Head, Md. (A)
- Price, William Adamson**, USAF Missile Test Center. Mail: 281 Oleander La., Eau Gallie, Fla. (M)
- Prideaux, Donald W.**, Sales Engineer, Lamp Div., General Electric Co., 3450 Wilshire Blvd., Los Angeles 5. (M)
- Prilobe, Roy E.**, Photographer and Teacher, Los Angeles Board of Education. Mail: 4209 W. 62 St., Los Angeles 43. (A)
- Prilik, Max R.**, Projectionist, Raybond Theatres, Inc. Mail: 1751 Anthony Ave., Bronx 57, N.Y. (A)
- Primi, John**, Motion-Picture Director, Editor, Cameraman, John Primi Productions, 137 Baker Hill Rd., Great Neck, L.I., N.Y. (A)
- Printy, Virgil M.**, Test Film Engineer, Technical Products Co., 6670 Lexington Ave., Hollywood 38. (M)
- Prismant, Norman T.**, Engineering and Sales. Mail: 25 Riverside Dr., New York 23. (A)
- Fritzlauff, Kipp H.**, Univ. So. Calif. Mail: 1945 AACSS Sq., APO 57, % Postmaster, New York. (S)
- Proctor, Ronald E.**, Instrumentation Engineer, Pure Oil Research and Development Laboratories. Mail: 192 Pomeroy Ave., Crystal Lake, Ill. (A)
- Proulx, Maurice**, Professor, Faculty of Agronomy, Laval Univ. Ste. Anne de la Pocatière, Que., Canada. (A)
- Pruett, Joseph Roy**, Asst. Plant Manager, Color Corp. of America. Mail: 6314 Radford Ave., N. Hollywood. (A)
- Puella, Robert A.**, Free-Lance Cameraman, 382 Madison St., Brooklyn 21, N.Y. (A)
- Pugliese, Guy**, Chief Photographer, WTPA-TV. Mail: 2635 Jefferson St., Harrisburg, Pa. (A)
- Pulejo, Massimo**, Univ. So. Calif. Mail: 25 Via Poggio Moiano, Rome, Italy. (S)
- Pullan, B. Morton**, Engineer, Motion Picture Dept., Canadian Comstock Co., Ltd., F.C.D. Mail: 233 Strathallan Wood, Toronto, Ont., Canada. (A)
- Pulman, Robert E. E.**, 12A Brunswick Rd., Sutton, Surrey, England. (M)
- Purdy, Clarence A.**, Projectionist, State Theater. Mail: 505 Eberwhite Blvd., Ann Arbor, Mich. (A)
- Purdy, Roy A.**, Research Laboratory, Eastman Kodak Co., Rochester 4, N.Y. (A)

Qua - Rei

Quackenbush, Capt. Robert S., Jr., U.S. Navy. Mail: 1122 Larchmont Cres., Norfolk, Va. (M)

Quaid, David L., 10 Andover Rd., Fort Washington, L.I., N.Y. (A)

Queeny, Edgar M., Owner, Jarville Studios, Rt. 13, Mason, Kirkwood 22, Mo. (M)

Quentin, Charles F., Radio Engineer, Cowles Broadcasting Co., KRNT, Mail: 1120 Polk Blvd., Des Moines 11, Iowa. (A)

Quinn, J. T., 20 Barrow St., St. Helen's, Lancs., England. (M)

Quintal, Harvey, Atholl Doune Dr., R.R.2, Aylmer East, Que., Canada. (A)

Quiroga, Alex S., TV Engineer, American Broadcasting Co. Mail: 7070 Hollywood Blvd., Hollywood. (M)

Rabinovitz, Jason, Motion Pictures and Television, United Paramount Theatres, Inc., 1501 Broadway, New York 36. (A)

Raciles, Larry, Cameraman, Television Newsreel, Columbia Broadcasting System, Mail: 140 E. 46 St., New York 17. (M)

Rackett, Gerald F., Technical Executive, Columbia Pictures Corp. Mail: 14820 Valley Vista Blvd., Sherman Oaks, Calif. (F)

Rademacher, Arthur J., Asst. Operating Manager, Altex Service Corp. Mail: 1015 Summit Ave., Bronx 52, N.Y. (M)

Rafalow, Jules, Rek-O-Kut Corp. Mail: 176 Cedarhurst Ave., Selden, N.Y. (A)

Raffety, Howard T., Chemist, Color Corp. of America. Mail: 1316 Spazier Ave., Glendale 1, Calif. (M)

Raft, Walter R., Vice-President, Henry Strauss and Company, Inc. Mail: Box 137, Hauppauge, L.I., N.Y. (M)

Raghavan, V. S., % Renathi, 110 E. Mount Rd., Madras, India. (A)

Rague, Elmer R., Sound Director, Hal Roach Studio, Mail: 1244 South Beverly Glen Blvd., Los Angeles 24. (M)

Raguse, Roy H., Sound Recording Engineer, Hal Roach Studios, Mail: 3518 S. Sycamore Ave., Los Angeles 16. (A)

Raitiere, Louis Pierre, Consulting Engineer, General Precision Laboratory, Inc. Mail: 289 Manville Rd., Pleasantville, N.Y. (A)

Rajagopalan, E., Sound Recordist, Uadaya Studios, Alleppey, South India. (A)

Ralph, Clifton M., Sound Recording Engineer, Revue Television Productions, Inc. Mail: 4109 Radford Ave., Studio City, Calif. (A)

Ramaswamy, V., Laboratory Superintendent Gemini Studios, Madras 6, India. (A)

Ramos, Augusto B., Technical Department Manager, Philips Portuguesa S.A.R.L. Mail: Rua do Telhal, 71-1°-E., Lisbon, Portugal. (A)

Ramsaye, Terry, Box 514, New Canaan, Conn. (F)

Ramsdell, Floyd A., Motion-Picture Producer, Worcester Film Corp., and Stereo Corp., 131 Central St., Worcester, Mass. (M)

Ramsey, R. W., Motion-Picture Sound and Projection Engineer, Carolina Sound Equipment Service, 614 Clement Ave., Charlotte 4, N.C. (M)

Randall, Harry, Writer-Director, Sturgis-Grant Productions, Mail: 33-16-82 St., Jackson Heights 72, N.Y. (A)

Randall, Heaton H., Branch Manager, National Theatre Supply, 255 Golden Gate Ave., San Francisco, Calif. (A)

Randall, Howard E., Lopez 44, Mexico City, D.F., Mexico. (M)

Randolph, Dorthia C. S., High-Speed Photographer, Melpar Inc. Mail: 5662 Eighth Rd. N., Arlington, Va. (A)

Randon, Lee, Film Director, Henri Hurst and McDonald, Inc. Mail: 406 Dewey Ave., Evanston, Ill. (M)

Ranger, Richard H., President, Rangertone, Inc., 73 Winthrop St., Newark 4, N.J. (M)

Rankin, John A., Vice-President and Director of Engineering, The Magnavox Co., Fort Wayne 4, Ind. (M)

Ransom, William A., Cameraman, Johns Manville Sales Corp. Mail: 1485 Prospect St., Westfield, N.J. (A)

Rapapowits, George A., Projectionist, Goodman & Harrison Theatres Co. Mail: 1505 Wicker Park Ave., Chicago 22. (A)

Raskin, L. J., Kine Record Ed., National Broadcasting Co. Mail: 11016 Califa St., N. Hollywood. (A)

Rasmussen, Hans C. E., Chief Sound Engineer, Cinematografica Vera Cruz, 311 Rua Major Diogo, Sao Paulo, Brazil. (A)

Ratheke, William, Mechanic, Circle Film Laboratories, Mail: 514 Halsey St., Brooklyn 33, N.Y. (A)

Rauenbuhler, Robert L., Eng. Res. Tech., U.S. Naval Supply Research & Development Facility, Mail: 10 Nesbitt St., Jersey City 7, N.J. (A)

Rauffer, F. J., Sound and Projection Engineer, Paramount Theaters, Mail: 530 S.W. 27 Rd., Miami 45, Fla. (A)

Rauhut, Otto, Chief Sound Engineer, Condor Films, Inc., 1006 Olive St., St. Louis 1, Mo. (M)

Rausch, Joseph J., Electronic Development Engineer, Chicago Aerial Survey Co. Mail: 444 Hillside Ave., Elmhurst, Ill. (A)

Rawls, Richard B., 631 N. First Ave., Phoenix, Ariz. (M)

Rawson, Gerald I., N.Y. Univ. Mail: 1254 Sherman Ave., New York 56. (S)

Ray, George A., Jr., Mechanical and Electrical Engineer, Motiograph, Inc., 4431 W. Lake St., Chicago 24. (M)

Ray, Reid H., President, Reid H. Ray Film Industries, Inc., 229 Ford Pkwy., St. Paul 1, Minn. (M)

Rayhack, Michael, Motion-Picture Cameraman, IATSE Local 644, Mail: 10 Overlook Ave., Box 284, Great Notch, N.J. (A)

Raymond, John W., Supervisor, Motion-Picture Processing Laboratory, Univ. So. Calif. Mail: 1630 W. Mulberry Dr., Phoenix, Ariz. (M)

Raymond, Julian E., Asst. Production Manager, Carla Film Productions, Inc. Mail: Box 11314, Los Angeles 48. (M)

Read, Edmond C., Jr., Laboratory Technician, Reela Films, Inc., 17 N.W. 3d St., Miami, Fla. (M)

Read, George W., Electronic Design Engineer, Westrex Corp., Mail: 5006 Commonwealth Ave., La Canada, Calif. (M)

Read, Morton H., Film Producer, Bay State Film Prod. Inc. Mail: Box 129, Springfield, Mass. (M)

Read, Oliver, Editor, Radio & Television News, Ziff-Davis Publishing Co. Mail: 31 Overlook Dr., Greenwich, Conn. (A)

Reasin, William H., Field Engineer, RCA Service Co. Mail: 1532 Mulberry St., Scranton, Pa. (A)

Rebikoff, Dimitri, Consulting Engineer, 17 Ave. De Lerins, Cannes, France. (M)

Rechberger, Edward H., Jr., 1876 Quaker Way, Union, N.J. (A)

Rector, Eugene, Projectionist, Fox Midwest Theatres, Mail: Box 134, Ft. Scott, Kan. (M)

Reddi, B. N., Producer-Executive, Vauhini Pictures Ltd., Thyagarayanagar, Madras 17, India. (A)

Reddick, William J., Sales Representative, W. J. German, Inc., John St., Fort Lee, N.J. (M)

Reedy, Paul H., Research Director, The Ralph M. Parsons Co., Development and Mfg. Div. Mail: 1742 Grevelia St., S. Pasadena, Calif. (M)

Reeves, Art, Art Reeves Motion Picture Equipment and Camera Supply Co., 7512 Santa Monica Blvd., Hollywood 46. (M)

Reeves, Hazard E., President, Reeves Sound Studios, Inc., 304 E. 44 St., New York 17. (M)

Reeves, James J., TV Engineer, Columbia Broadcasting System, Mail: 1515 Metropolitan Ave., New York 62. (M)

Regal, Frank E., Film Technician, Thorobred Photo Service, Mail: 302½ Hollywood Way, Burbank, Calif. (A)

Reich, Robert L., 5 Legion Pl., Malverne, L.I., N.Y. (M)

Reichard, Edward H., Chief Engineer, Consolidated Film Industries, Mail: 13059 Dickens St., N. Hollywood. (F)

Reiche, Ludwig P., Project Engineer, Hoffman Laboratories, Inc. Mail: 3178 S. Barrington Ave., Los Angeles 34. (M)

Reid, Seerley, Chief, Visual Education Service, U.S. Office of Education, Washington 25, D.C. (A)

Reilly, John, Box 1820, GPO, Melbourne, Australia. (A)

Reinhard, Max, Technicolor Motion Picture Corp. Mail: 3424 Blair Dr., Hollywood 28. (A)

Reis, Spencer M., The Cottage-in-the-Woods, 1ver Heath, Bucks, England. (A)

Reiskind, Hillel I., Manager, Engineering Section, Record Dept., RCA Victor Div., 501 N. La Salle St., Indianapolis 1, Ind. (M)

- Reisman, Bela**, Vice-President, Reisman Hardware, Inc., 1828 N. Third St., Milwaukee 12, Wis. (A)
- Reiter, Samuel S.**, N.Y. Univ. Mail: 1937 E. 37 St., Brooklyn 34, N.Y. (S)
- Reitz, Lewis P.**, Jr., Staff Engineer, Hughes Aircraft Co. Mail: 700 Mexico Pl., Palos Verdes Estates, Calif. (M)
- Rejlek, Frank X.**, Regional Manager, Paillard Bolex, Inc. Mail: 10702 Holman Ave., Los Angeles 24, (M)
- Rella, Fred A.**, Motion-Picture Production Supervisor, New York State Dept. of Commerce, Motion Picture Unit, 40 Howard St., Albany, N.Y. (M)
- Remerscheld, H. W.**, Vice-President, Bell & Howell Co. Mail: 13501 Bassett St., Van Nuys, Calif. (F)
- Rengel, Richard E.**, Univ. So. Calif. Mail: 7953 Ranchito Ave., Van Nuys, Calif. (S)
- Renke, Adolph**, Box 263, Shenorock, N.Y. (A)
- Renne, Harold S.**, Technical Editor, Radio-Electronic Engineering, 366 Madison Ave., New York 17, (A)
- Rescher, Arthur**, Sound Recordist, Signal Corps Pictorial Center. Mail: 5247 Tenth Pl., S., Arlington 4, Va. (A)
- Rett, Hubert C.**, TV Engineer, National Broadcasting Co. Mail: 14 W. Elm St., Chicago 10, (A)
- Rettinger, Michael**, Acoustic Engineer, Radio Corp. of America, 1560 N. Vine St., Hollywood, Calif. (A)
- Reynertson, Audrey Joan**, Univ. So. Calif. Mail: 11966 Gorbam Ave., Los Angeles 49, (S)
- Reynolds, Delos J.**, Electronic Engineer, Westinghouse Electric Co. Mail: 272 Deverill St., Ludlow, Ky. (A)
- Reynolds, Ernest M.**, Motion-Picture and Slide-Film Producer. Mail: 165 E. 191 St., Cleveland 19, Ohio, (M)
- Reynolds, Floyd L.**, Test Engineer, Universal-International Pictures Co. Mail: 4514 Farmdale, N. Hollywood, (A)
- Rheineck, Robert C.**, Chief Engineer, Columbia Television News Film. Mail: 260 Engle St., Englewood, N.J. (M)
- Rhodes, E. L.**, Motion-Picture Sound Engineer, Rhodes Sound & Projection Service, Inc., 218 E. 56 St., Savannah, Ga. (A)
- Ricci, Eduardo**, Free-Lance Motion-Picture Camera-man, 10 Park Ter. E., New York, (A)
- Ricci, Edward T.**, 10 Park Ter. E., New York 34, (A)
- Ricciardelli, Gino**, Asst. Chief Engineer, WNBC-TV. Mail: 11 Hillcrest Ave., Binghamton, N.Y. (M)
- Rice, John G.**, Electronic Engineer, Signal Corps Engineering Laboratory. Mail: 4 William St., Red Bank, N.J. (M)
- Rich, Frederick C.**, Chief Engineer, National Theatre Supply Co., Box 3191, Sydney, N.S.W., Australia, (A)
- Rich, Gilbert**, Univ. So. Calif. Mail: 13241 Rose Ave., Venice, Calif. (S)
- Rich, Martin D.**, Schl. Modern Phot. Mail: 331 E. 71 St., New York 21, (S)
- Richard, Albert J.**, 544 W. 43 St., New York 36, (M)
- Richards, A. H.**, Univ. So. Calif. Mail: 10604½ Kinnard Ave., Los Angeles 24, (S)
- Richards, B. A.**, District Engineer, Palace Amusement Co. (1921) Ltd., Box 211, Kingston, Jamaica, B.W.I. (A)
- Richardson, Elmer C.**, 512 N. Sierra Dr., Beverly Hills, Calif. (F)
- Richardson, Norman**, Photographer, Sandia Corp. Mail: 2823 Mauzano, N.E., Albuquerque, N.M. (A)
- Richardson, Robert T.**, TV Film Producer, Leo Burnett Advertising Agency, 360 N. Michigan Ave., Chicago, Ill. (A)
- Richardson, Robert W.**, Motion-Picture Writer, Photographer and Producer, Barber-Greene Co., 400 Highland Ave., Aurora, Ill. (M)
- Richardson, Roger H.**, Black-and-White and Color Timing, Consolidated Film Industries, Div. of Republic Pictures. Mail: 5125 Gaviota Ave., Encino, Calif. (A)
- Richartz, Paul**, Design Engineer, Bell & Howell Co. Mail: 6642 N. Kilbourn Ave., Lincolnwood, Ill. (M)
- Richter, Alvin A.**, Service Engineer, Army and Air Force Motion-Picture Service. Mail: 4927 Imlay Ave., Culver City, Calif. (A)
- Richter, George W.**, Laboratory Manager, Richter's Film Laboratories, 1715 N. Mariposa, Hollywood 27, (M)
- Rickets, William T.**, Chief Designer, Avimo Ltd. Mail: Fernleigh, Maidendown, Burslem, Tiverton, Devon, England, (A)
- Riddle, Vernon W.**, Univ. So. Calif. Mail: Box 143, Corona, Calif. (S)
- Riddle, William B.**, Television Film Editor, WOR-TV. Mail: 91 Central Park West, New York 23, (A)
- Ridgeway, D. W.**, Asst. to President, Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill. (A)
- Ridgeway, William G.**, Film Producer, U.S. Dept. of State, American Embassy, APO 709, % Postmaster San Francisco, Calif. (M)
- Ridinger, H. J., Jr.**, Television Technician, KLAS-TV. Mail: 11808 S. Ruthelen, Los Angeles 47, (A)
- Riebel, Fred, III**, Supervisor, Motion Picture Bureau, Aetna Life Affiliated Co. Mail: 151 Farmington Ave., Hartford, Conn. (M)
- Riefberg, Morton I.**, Chemist, U.S. Army Signal Corps. Mail: 306 W. 93 St., New York, (A)
- Ries, Irving G.**, Special Photographic Effects, M-G-M. Mail: 17501 Castellammare Dr., Pacific Palisades, Calif. (M)
- Ries, Paul D.**, Supervisor, Arc Carbon Sales, National Carbon Div. Mail: 296 Park Ave., Manhasset, L.I., N.Y. (M)
- Riffle, Frank H.**, Chief Sound Engineer, Motiograph, Inc., 4431 W. Lake St., Chicago 24, (M)
- Riley, Lewis W.**, Extension Specialist, Motion Pictures and Photography, Clemson College Extension Service, Clemson, S.C. (M)
- Riley, Robert**, Director of Studio Operations, Technicolor Motion Picture Corp., 6311 Romaine St., Hollywood 38, (A)
- Ringier, Ronald E.**, Salesman, Canadian Industries, Ltd. Mail: 1231 Ridgemount Cres., Port Credit, Ont., Canada, (A)
- Ringold, Harold**, Owner, Ringold Theatre Equipment Co. Mail: 738 Giddings Ave., S.E., Grand Rapids 6, Mich. (M)
- Rippe, Herbert Louis**, Asst. Project Engineer, Wright-Patterson AFB. Mail: Thomas Trailer Ct., Fairborn, Ohio, (M)
- Riskin, Ralph**, Univ. So. Calif. Mail: 1022 Tower Rd., Beverly Hills, Calif. (S)
- Ritterath, John H.**, Film Editor, Telefilm-Hollywood. Mail: 7612 Myers Ave., Burbank, Calif. (A)
- Rivera, Joseph V.**, General Motion-Picture Laboratory Work and Dupe Printer, Circle Film Laboratory. Mail: 873 E. 162 St., Bronx 59, N.Y. (A)
- Rivers, William H.**, Eastman Kodak Co., Rm. 326, 342 Madison Ave., New York 17, (F)
- Roat, Edward S.**, Product Engineer, Eastman Kodak Co. Mail: 83 Gorsline St., Rochester 13, N.Y. (A)
- Robbins, Allan**, Tape Recording-Editing, 66 W. 88 St., New York 24, (A)
- Robecchi, Franco**, Sound Engineer, Titanus. Mail: Piazzale Metronio 1, Rome, Italy, (A)
- Roberts, Fred G., Jr.**, Training Aids Inc. Mail: 4429 Sherman Oaks Cir., Sherman Oaks, Calif. (A)
- Roberts, Frederick W.**, Director of Engineering & Research, Dictaphone Corp. Mail: 230 Somerset Ave., Fairfield, Conn. (A)
- Roberts, John E.**, Owner, Cooper Electric Supply. Mail: 747 W. Rosecrans Ave., Gardena, Calif. (A)
- Roberts, Paul M.**, Photographer, Walker Studio. Mail: 29 Wadsworth Ave., New York, (A)
- Roberts, Warren S.**, High-Speed Motion-Picture Photographer, Sandia Corp. Mail: 2442 La Verta Dr., N.E., Albuquerque, N.M. (A)
- Robertson, A. C.**, Chemist, Eastman Kodak Co., Kodak Park Bldg. 14, Rochester 4, N.Y. (F)
- Robertson, Robert B.**, Laboratory Technician, Consolidated Film Industries. Mail: 1622 N. Dillon St., Los Angeles, (M)
- Robin, Harry L.**, Director, Acoustics Dept., Juilliard School of Music. Mail: Old Sprain Rd., Scarsdale, N.Y. (A)
- Robinson, Reuben**, Cameraman, 315 E. Sheldon St., Philadelphia 20, Pa. (A)
- Robins, Ben W.**, Electronics Product Design Unit Leader, Bell Aircraft Corp. Mail: 64 Amherstdale Rd., Snyder 21, N.Y. (M)
- Robins, Wiley W.**, Univ. So. Calif. Mail: 528 Ruberta Ave., Glendale 1, Calif. (S)

Rob - Row

- Robinson, Carl C.**, Photographic Chemist, Alexander Film Co. Mail: 815 East Dale St., Colorado Springs, Colo. (M)
- Robinson, Clarence N.**, Photo Manager, Chipron's. Mail: 4417 1/2 Lockwood Ave., Los Angeles 29. (A)
- Robinson, Douglas M.**, Writer-Producer, Department of Public Relations, Ontario Agricultural College, Guelph, Ontario, Canada. (A)
- Robinson, Thomas J.**, Motion-Picture Photographer, Naval Research Laboratory. Mail: 3529 S. Utah St., Apt. B1, Arlington, Va. (A)
- Robyn, Abe**, Recording Engineer and Owner, Master Recorders, 535 N. Fairfax Ave., Los Angeles 36. (A)
- Rocha E. Gustavo Humberto**, Head, Sound Service and Installation Dept., Casa Ehlers. Mail: Abraham Gonzalez 4, Mexico City, Mexico. (A)
- Rockar, William F.**, WGN-TV. Mail: 441 N. Michigan Ave., Chicago 11. (M)
- Rocklin, Ralph J.**, Cameraman, Leslie Roush Productions, Inc. Mail: 604 W. 115 St., New York 25. (M)
- Rockwell, B. J.**, Vice-President and Director of Engineering, Crosley Broadcasting Corp., 140 W. Ninth St., Cincinnati 2, Ohio. (M)
- Rodelius, Nelson W.**, 2749 Reese Ave., Evanston, Ill. (A)
- Roderick, Robert W.**, Sound Supervisor, Gross-Krasne Productions. Mail: 4342 Gentry, N. Hollywood. (A)
- Rodgers, John A.**, Electrical Engineer, Camera Works, Eastman Kodak Co., 333 State St., Rochester 4, N.Y. (M)
- Rodriguez S., Abelardo**, Distributor, Foto Mexico S.A. de C.V., Ave. Cuauhtemoc 130, Mexico, D.F., Mexico. (A)
- Roem, C. S.**, Director, N. V. Filmfabriek Profilti Groenhoovenstraat 4, Boschlaan 3, Den Haag, Netherlands. (A)
- Rossale, Herman**, Vice-President, Audio Productions, Inc. Mail: 76-09 34 Ave., Apt. 413, Jackson Hgts., N.Y. (M)
- Rogalli, N. J.**, Free-Lance, Cinematographer's Motion Picture Industries, 2850 Decatur Ave., Bronx 58, N.Y. (A)
- Rogaway, J. Roy**, Univ. So. Calif. Mail: 101 N. Gardner, Los Angeles. (S)
- Roger, Henry**, Owner, Director, Rolab Studios and Photo-Science Laboratories, Sandy Hook, Conn. (A)
- Rogers, Dana C.**, Laboratory Specialist, L. De R. Corp., 35 W. 45 St., New York. (M)
- Rogers, Donald H.**, Sound Technician, Altec Service Corp. Mail: 45 Ashley Rd., Nixon Park, Nixon, N.J. (A)
- Rogers, Frank B., Jr.**, Reeves Soundcraft, 10 E. 52 St., New York. (M)
- Rogers, John D.**, 1315 Walter Reed Dr., Arlington, Va. (A)
- Rogers, Ralph L.**, Motion-Picture Cameraman, Baptist Sunday School Board. Mail: 161 Eighth Ave., N., Nashville 3, Tenn. (A)
- Rojas, Emmanuel I.**, Director of Photography, Manuel Conde Production. Mail: 347-351 P. Campa St., Manila, P.I. (A)
- Rollins, Frank S., Jr.**, Manager, Motion-Picture Dept., E. R. Squibb & Sons, 745 Fifth Ave., New York. (M)
- Rolph, Donald B.**, Motion Picture Sound Recording, 15450 Pepper La., Los Gatos, Calif. (A)
- Romans, William E.**, Am. TV Inst. Mail: 708 Nevada St., Fairfield, Calif. (S)
- Romoli, J. Albert**, Plant Manager, Moviola Manufacturing Co. Mail: 4136 Holly Knoll Dr., Los Angeles 27. (M)
- Romrell, Clarence**, Photographic Engineer Sawyer's Inc., Box 490, Portland 7, Ore. (M)
- Ronzoni, Tullio**, Research Engineer, The Ralph M. Parsons Co. Mail: 1305 Tropical Ave., Pasadena 8, Calif. (M)
- Roos, Len H.**, President, Kinevox, Inc. Mail: 130 S. Valley St., Burbank, Calif. (M)
- Root, Lewis A.**, Sales Manager, J. A. Maurer, Inc. Mail: 22 S. Ct. Bayview Colony, Port Washington, N.Y. (M)
- Rouemore, Everett E.**, Director, Rouemore Films, 44 Mt. Vernon Blvd., Hamburg, N.Y. (M)
- Rose, Ernest D.**, Head of Production, Trans-Lingual International Film Service, Eagle-Lion Studios. Mail: 7324 Santa Monica Blvd., Los Angeles 46. (A)
- Rose, Jackson, J.**, Motion-Picture Cameraman. Mail: 458 S. Doheny Dr., Beverly Hills, Calif. (M)
- Rose, James M.**, Head of Production, Vidcam Pictures Corp. Mail: 645 E. 14 St., New York. (A)
- Rose, Nicholas**, Psychologist, Univ. So. Calif. Mail: 5060 W. 12, Los Angeles 19. (A)
- Rose, S. G.**, Victor Animatograph Corp., 817 Davenport Bank Bldg., Davenport, Iowa. (M)
- Rosenberg, Harold W.**, Radio Research and Development Engineer, 217 B Fowler St., P.O. China Lake, Calif. (M)
- Rosenberg, Irving**, Technical Supervisor, Columbia Broadcasting System. Mail: 98-34-63 Dr., Forest Hills, N.Y. (A)
- Rosenberg, Irving L.**, Photographic Engineer, U.S. Signal Corps. Mail: 87 Madison Ave., Red Bank, N.J. (M)
- Rosenblum, Joseph L.**, Product and Development Engineer, Remington Rand, Inc. Mail: 16 McAllister Ave., Flax Hill Gardens, South Norwalk, Conn. (A)
- Rosenthal, Adolph H.**, Vice-President, Director of Research and Development, Freed Electronics and Controls Corp. Mail: 71-19 Ingram St., Forest Hills, L.I., N.Y. (M)
- Rosenthal, Murray**, Cameraman, 2927 Crescent Ave., Birmingham, Ala. (A)
- Roisher, Charles**, Director of Photography, M-G-M. Mail: 1782 N. Orange Dr., Los Angeles 28. (F)
- Rosiano, Alfredo Julio**, Technical Director, Laboratorios Alex S.A., Sarmiento 2172, Buenos Aires, Argentina. (M)
- Rosien, Robert E.**, Sound Engineer, Sound Masters, Inc. Mail: 116 Sanford St., Yonkers 5, N.Y. (A)
- Ross, Charles J.**, Partner, Touche, Niven, Bailey & Smart, 523 W. Sixth St., Los Angeles 14. (A)
- Ross, George B., Jr.**, Cinema-Research Corp. Mail: 3830 Sawtelle Blvd., Culver City, Calif. (A)
- Ross, Hugh C.**, Vice-President, General Manager, Wholesale Supply Co. Mail: 1047 N. Wilcox Ave., Hollywood 38. (A)
- Ross, John F. M.**, Graphic Associates Film Production Ltd., 21 Grenville St., PR 3055, Toronto, Ont., Canada. (A)
- Ross, Kenneth**, Recording Director, Trans-Atlantic Film Co. Mail: 58 St. Johns Rd., Old Trafford, Manchester 16, England. (A)
- Ross, Kurt H.**, Advertising Div., United States Steel Corp. Mail: 4433 Clairton Rd., Pittsburgh 36, Pa. (A)
- Ross, Oscar A.**, Consulting Engineer, 15 Exchange Pl., Jersey City, N.J. (M)
- Rosso, Lewis T.**, Production Manager, Republic Productions, Inc. Mail: 4703 Mary Ellen Ave., Sherman Oaks, Calif. (M)
- Rossomando, Philip T.**, Projection Dept., Kallet Theaters, Inc., 149 Hubbell Ave., Syracuse 4, N.Y. (A)
- Rosson, Harold**, Director of Photography, M-G-M Studios. Mail: 613 North Hillcrest Rd., Beverly Hills, Calif. (M)
- Rota, Luigi**, Box 414, Quito, Ecuador. (A)
- Roth, Isidore**, Timing Dept., Du-Art Film Laboratories, Inc. Mail: 244 E. 196 St., New York 58. (A)
- Roth, Walter A.**, Projectionist, Kogod-Burka Enterprises, Inc. Mail: 1408 Luxmanor Rd., R.D. 4, Rockville, Md. (A)
- Rothberg, Joseph**, President, Dekko Film Productions, Inc., 126 Dartmouth St., Boston 16, Mass. (A)
- Rothenberger, Martin J.**, Manager, Processing Laboratory, Eastman Kodak Co., 1017 N. Las Palmas Ave., Hollywood 38. (M)
- Rothenberger, Warren J.**, Motion-Picture Cameraman, Boy Scouts of America. Mail: 1543 Sidney Pl., East Meadow, L.I., N.Y. (A)
- Roudabush, Byron**, President, Byron, Inc., 1226 Wisconsin Ave., Washington 7, D.C. (M)
- Rouden, Manzia V.**, Motion-Picture Technical Advisor, USAF. Mail: Star Route, Santa Rosa, Fla. (A)
- Roush, Leslie M.**, Motion-Picture Producer, Leslie Roush Productions, Inc. Mail: 119 W. 57 St., New York 19. (M)
- Rousseau, Maurice**, 317a St. Joseph St., Quebec, Canada. (M)
- Rouzer, Danny**, Cameraman, Danny Rouzer Studio, 7022 Melrose Ave., Hollywood 38. (A)
- Rowe, Ralph William**, Process Control Operator, Technicolor Studios, Hollywood. Mail: 236 S. Sycamore Ave., Los Angeles 36. (M)

- Rowe, Thomas L.**, Chief Engineer, Radio Station WLS. Mail: 2324 W. Lunt, Chicago 45. (M)
- Rowley, Basil G. H.**, Technical Representative, Marconi's Wireless Telegraph Co., Ltd., 23-25 Beaver St., New York 4. (A)
- Rozum, Theodore F.**, Univ. So. Calif. Mail: 239 Walnut St. Ext., Waterbury 12, Conn. (S)
- Ruark, Henry C., Jr.**, Marketing Div., Audio-Visual Center, Indiana Univ., Bloomington, Ind. (A)
- Ruberg, Elden E.**, Sound Technician, Radio Corp. of America. Mail: 1039 Hartzell St., Pacific Palisades, Los Angeles. (A)
- Rubin, Bernard**, Executive, Film Opticals, Inc. Mail: Timberlane, Westport, Conn. (M)
- Rubin, Harry**, Supervisor, Sound and Projection, American Broadcasting - Paramount Theatres, Inc., 1501 Broadway, New York 36. (F)
- Rudatis, Domenico**, Independent Researcher in Color Psychophysics and Color Reproduction; Patents in Color Processes. Mail: 35 Ridge Dr. E., Flower Hill, Roslyn, L.I., N.Y. (M)
- Ruddell, Lawrence A.**, Director of Recording, American Broadcasting Co., Inc. Mail: 35-55-73 St. Jackson Heights, L.I., N.Y. (A)
- Ruellan, Gilbert**, Director, Etablissements, Andre Debray. Mail: 16 Rue Piccini, Paris 16, France. (M)
- Ruetz, Lee**, Maintenance and Design Engineer, WBKB-TV. Mail: 2125 Avondale Dr. (L.B.), Michigan City, Ind. (A)
- Ruhl, Werner H.**, Video Control Engineer, American Broadcasting Co. Mail: 415 Molino Dr., San Francisco 27. (A)
- Ruley, David**, Operations Supervisor, KOMU-TV, Columbia, Mo. (A)
- Rumanes, George N.**, Univ. So. Calif. Mail: 1041 W. 36 St., Los Angeles 7. (S)
- Rummage, J. Reid**, Univ. So. Calif. Mail: 1637 1/2 Arapahoe St., Los Angeles 6. (S)
- Runde, Fred J., Jr.**, Motion-Picture Cameraman-Editor, E. I. du Pont de Nemours & Co., Inc., Construction Div. Mail: 2241 Cumming Rd., Augusta, Ga. (A)
- Rundle, B. S.**, Westrex Co., New Zealand Ltd., Box 605, Wellington, New Zealand. (A)
- Runk, John S.**, Engineer, Bell & Howell Co. Mail: 1511 Clark Ave., Burbank, Calif. (A)
- Runsten, Bengt**, Europa Film, Sundbyberg, Sweden. (A)
- Rupe, Roger H.**, 7419 Lankershim Blvd., N. Hollywood. (M)
- Ruppert, Clyde R.**, Motion-Picture Film Editor, Geo. W. Colburn Laboratory. Mail: 4027 North Maplewood Ave., Chicago 18. (A)
- Rush, David H.**, President, Rush Instrument Co., Inc. Mail: 1 Fisher Dr., Mount Vernon, N.Y. (A)
- Russell, C. L.**, 10433 Woodbridge, N. Hollywood. (M)
- Russell, Vernon L.**, Partner, Alpine Camera Co. Mail: 206 Elmhurst Rd., Prospect Heights, Ill. (M)
- Rutherford, Edward W.**, Laboratory Technician, Color Corp. of America. Mail: 10859 Peach Grove St., N. Hollywood. (A)
- Rutherford, George**, Manager, Moviecraft Ltd., 293 Church St., Toronto, Ont., Canada. (M)
- Rutledge, Donovan L.**, Chief Photographer, Beech Aircraft Corp. Mail: 124 South Charles, Wichita 12, Kan. (A)
- Ruttenecutter, Frank**, Univ. So. Calif. Mail: 512 Second St., St. Marys, W.Va. (S)
- Ryan, B. F.**, Sound Equipment Engineer, Warner Bros. Pictures, Inc., 4000 W. Olive Ave., Burbank, Calif. (A)
- Ryan, Lt. Col. L. F.**, Office of Deputy, Chief of Staff - Devel. Hq. USAF, Rm. 4E327 Pentagon, Washington 25, D.C. (A)
- Ryan, Roderick T.**, Univ. So. Calif. Mail: 2636 Stoner, Los Angeles 34. (S)
- Ryan, William H.**, Research Engineer, Polaroid Corp. Mail: Salem Rd., North Billerica, Mass. (M)
- Rybka, Walter**, Design Engineer, J. A. Maurer, Inc. Mail: 271-19 St., Brooklyn 15, N.Y. (A)
- Rybnick, Harry L.**, Producer-Distributor, Jewell Enterprises. Mail: 1724 Laurel Canyon Blvd., Apt. A, Hollywood 46. (A)
- Ryder, Loren L.**, Director of Engineering and Recording, Paramount Pictures Corp., 5451 Marathon St., Hollywood 38. (F)
- Rydz, John S.**, Radio Corp. of America. Mail: Parkway Apts., #42A, Haddonfield, N.J. (A)
- Rynder, Lee S.**, Electronics Shop Instructor, Waite High School. Mail: 140 Rockingham St., Toledo 10, Ohio. (A)
- Sable, Robert J.**, Producer, Owner, Allied Picture Services, 5815 Sheridan Rd., Apt. 912, Chicago 40. (M)
- Sachs, Hans W.**, Chief Production Engineer, Photo Records Div., Remington Rand, Inc. Mail: General P.O. Box 835, New York. (A)
- Sachtleben, Lawrence T.**, Development Engineer, RCA Victor Div. Mail: 151 Ardmore Ave., Haddonfield, N.J. (F)
- Sackett, Frederick B.**, Plant Manager, Photo Products Dept., E. I. du Pont de Nemours and Co., Inc. Mail: 752 St. Marks Ave., Westfield, N.J. (A)
- Sackett, Harry D.**, United Film Service, Inc., 2449 Charlotte St., Kansas City 8, Mo. (A)
- Sadkin, Marvin W.**, Motion-Picture Laboratory Technician, Geo. W. Colburn Laboratory, Inc. Mail: 2925 W. 56 St., Chicago 29. (A)
- Sager, Clifton G.**, President, Cliff Sager TV Films. Mail: 3103 N. Green Bay Ave., Milwaukee 12, Wis. (M)
- Saint, V. L.**, Owner, and Producer, Saint Photo Service, 200 N. Pioneer Ave., Lyons, Kan. (A)
- Salama, Richard**, Cameraman, Studios Sama. Mail: Cepeda 449, Apto. 5, Edificio Gidi, Torreón-Coah, Mexico. (M)
- Salas-Porras, Francisco**, Asst. Manager, Azteca Films, Inc. Mail: 6102 Flores Ave., Los Angeles 56. (A)
- Salerno, Anthony**, Photographic Chemist, Pavele Color, Inc. Mail: 104-69 48 Ave., Corona, L.I., N.Y. (M)
- Salter, Victor M.**, Technical Representative, E. I. du Pont de Nemours & Co., Inc. Mail: 168 Kemp Ave., Fair Haven, N.J. (M)
- Salsberg, Emmett E.**, Kodachrome Production Supervisor, De Luxe Laboratories. Mail: 514 W. 110 St., New York 25. (A)
- Samson, Ian Ross**, Photographer, 57 Burnside Dr., Toronto, Ont., Canada. (A)
- Samuels, Abram, III**, 116 N. Eighth St., Allentown, Pa. (M)
- Samuelson, Carl**, Chemist, Color Corp. of America. Mail: 1136 Green La., La Canada, Calif. (A)
- Sandback, Irving C.**, Lens Designer, Bell & Howell Co. Mail: 3711 W. Pratt, Lincolnwood, Ill. (M)
- Sandell, Maynard L.**, Engineer, Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (M)
- Sandell, Wesley E.**, Kodak Processing Laboratory, 4729 Miller Dr., Chamberlee, Ga. (A)
- Sandifer, James A.**, 4944 Ledge Ave., N. Hollywood. (A)
- Sands, Lt. Comdr. P. N.**, U.S. Navy. Mail: % Prof. of Naval Science, NROTC, Univ. So. Calif., Los Angeles. (A)
- Sandvik, Otto**, Asst. Div. Head, Physics Dept., Research Laboratories, Bldg. 59, Kodak Park, Rochester 4, N.Y. (F)
- Sandwich, Luther M.**, Vice-President, Wilcox-Gay Corp., Charlotte, Mich. (M)
- Santos, Thomas R.**, Sound Engineer, Nolosco Bros. and LVN Pictures. Mail: Tenth Ave., Batintawak, Caloocan, Rizal, P.I. (A)
- Sarber, Harry**, Triple S Supply Co. Mail: 5645 Miles Ave., Oakland 9, Calif. (M)
- Sargent, Robert E.**, Television Engineer, American Broadcasting Co. Mail: 660 Ocean Ave., Richmond, Calif. (A)
- Sargente, Mario**, Laboratory Maintenance Supervisor, Pathe Laboratories, Inc. Mail: 2339 Prospect Ave., Bronx 57, N.Y. (A)
- Sarra, Valentino**, President, Sarra, Inc., 200 E. 56 St., New York. (M)
- Satz, Leonard**, Raytone Screen Corp., 165 Clermont Ave., Brooklyn, N.Y. (M)
- Sauer, Hans**, Carl Zeiss A.G. Mail: Römerstr. 54, Heidenheim/Brenz, Germany. (M)
- Saunders, Bernard G.**, Physicist, Oak Ridge National Laboratory. Mail: 100 Plymouth Cir., Oak Ridge, Tenn. (A)
- Saunders, James A.**, Engineer, Western Australian Govt. Mail: 257 Crawford Rd., Inglewood, Western Australia. (A)
- Saunders, Victor F. H.**, Superintendent Engineer, Greater Union Theatres Pty., Ltd. Mail: Killeaton St., St. Ives, Sydney, N.S.W., Australia. (M)

Sav - Sch

- Savage, Alfred D.**, Projectionist Instructor on Theater TV, Fred Wehrenberg Theatre. Mail: 215 Eichelberger, St. Louis 11, Mo. (A)
- Savage, Byron**, Sound Engineer, Theatre Service Co. Mail: 416 N.W. 29, Oklahoma City, Okla. (M)
- Sawyer, Carleton R.**, Member, Technical Staff, Bell Telephone Laboratories. Mail: 16 Blackburn Pl., Summit, N.J. (M)
- Sawyer, Gordon E.**, Recording Director, Samuel Goldwyn Studio Corp. Mail: 12727 Parkyns, Los Angeles 49. (F)
- Sawyer, John W.**, Supervisor of Projection, New Buffalo Amusement Corp. Mail: 2571 Main St., Buffalo 14, N.Y. (A)
- Saxon, Spencer David**, Motion-Picture Photographer, Audio Visual Center, Syracuse Univ., Collendale at Lancaster, Syracuse 10, N.Y. (A)
- Sayers, Eric R.**, c/o Motion Pictures for Advertising, 1032 Carondelet St., New Orleans, La. (A)
- Scales, John W.**, Chief Projectionist, Columbia Pictures Corp. Mail: 11622 Hamlin St., N. Hollywood. (M)
- Scanlon, Walter A.**, Public Relations, Advertising, Sales Promotion, 37-15 83 St., Jackson Heights, N.Y. (A)
- Schade, Otto H.**, Research and Development Engineer, RCA Victor Div. Mail: 32 Francisco Ave., West Caldwell, N.J. (F)
- Schade, W. E.**, Eastman Kodak Co. Mail: 293 Winona Blvd., Rochester, N.Y. (A)
- Schaefer, Carl L.**, Production Engineer, Anasco. Mail: 20 Jutland Rd., Binghamton, N.Y. (M)
- Schaefer, Fred J.**, European Motion-Picture Service, Robinson Barracks, Apt. 6B-3, Stuttgart-Bad Cannstatt, Germany. (M)
- Schaefer, Joseph**, Partner, Schaefer Bros. Co., 1059 W. 11 St., Chicago 7. (A)
- Schaeffer, Frederick H.**, DeLuxe Laboratories, Inc. Mail: 8409 Talbot St., Kew Gardens 15, L.I., N.Y. (M)
- Schaffers, T. W. M.**, Hillside Ter., Cedar Ridge, Irvington, N.Y. (M)
- Schantz, Joseph A.**, Technologist (photographic chemistry), U.S. Naval Photographic Center. Mail: 2508 North Granada St., Arlington, Va. (A)
- Schardin, Hubert**, Scientific Director, Laboratoire de Recherches, St. Louis, France. Mail: Rosenstr. 10, Weil am Rhein, Baden, Germany. (M)
- Schartel, Egon**, Quality Control Technician, Consolidated Film Industries, Inc. Mail: 7 Hazlitt Ave., Fort Lee, N.J. (M)
- Scheib, Harold A.**, President, Cinema Research Corp., 7000 Romaine St., Hollywood. (M)
- Scheick, J. A.**, Branch Manager, Bausch & Lomb Optical Co., 730 Fifth Ave., New York 19. (A)
- Schelle, Kurt O.**, Chief Projectionist, River Park Theater, Inc. Mail: 853 E. Fourth St., Mishawaka, Ind. (A)
- Schenck, Harry**, Manufacturer of H & S Film Magazines, Box 681, Hollywood 28. (M)
- Scherlis, William**, Cameraman, 525 "E" St., Rm. 217, San Diego 1, Calif. (A)
- Schick, Elliot**, Assoc. Production Supervisor, First National Studios. Mail: 644½ N. Gardner St., Los Angeles 36. (A)
- Schick, Henry G.**, Electronic Engineer, North American Aviation Co. Mail: 1934 Cheremoya Ave., Hollywood 28. (A)
- Schimmel, Ernest L.**, Vice-President, Bell & Howell Co. Mail: 812 Indian Rd., Glenview, Ill. (A)
- Schlafly, Hubert J.**, Vice-President in Charge of Engineering, TelePrompster Corp. Mail: 196-24 Keno Ave., Hollis, L.I., N.Y. (F)
- Schlanger, Ben**, Architect, 35 W. 53 St., New York 19. (F)
- Schlanger, Sam**, Engineer, Camera Equipment Co. Mail: 44 Forest Rd., Valley Stream, L.I., N.Y. (A)
- Schlein, Samuel R.**, Production Manager, DeLuxe Laboratories, Inc. Mail: 22 Metropolitan Oval, Bronx 62, N.Y. (A)
- Schley, Norman E.**, Cameraman, Director, Picturelogue, Inc., 204 Wisconsin Ave., Waukesha, Wis. (M)
- Schloss, Henry**, Univ. Calif. L.A. Mail: 10727½ Strathmore Dr., Los Angeles 24. (S)
- Schloss, Norma**, N.Y. Univ. Mail: 215 W. 98 St., New York 25. (S)
- Schmid, Robert**, Technical Supervisor, Minnesota Amusement Co. Mail: 4900 Second Ave., S., Minneapolis 9, Minn. (A)
- Schmidt, Edward**, Vice-President, Production Manager, Magnetic Products Div., Reeves Soundcraft Corp. Mail: R.D. 2, Kinicutt Rd., New Canaan, Conn. (M)
- Schmidt, William G.**, Supervisor, E. I. du Pont de Nemours & Co., Explosives Dept. Mail: 798 Boardman Rd., Dunbarton Oaks, Aiken, S.C. (A)
- Schmit, Joseph W.**, Chemical Engineer, Technicolor Motion Picture Corp., 6311 Romaine, Hollywood 38. (A)
- Schmitz, William J.**, Chief Projectionist, Sound Engineer, Cameo Theater Co. Mail: 61 Oakdale Blvd., Pleasant Ridge, Mich. (A)
- Schnebel, Charles**, Univ. Calif. L.A. Mail: 1700 Manning, Los Angeles 24. (S)
- Schneebly, John C.**, Motion Picture Laboratory Technician, Byron, Inc. Mail: 219 Winchester Way, Falls Church, Va. (A)
- Schneider, Arthur**, Univ. So. Calif. Mail: 1413 Milvale, Los Angeles 24. (S)
- Schneider, Joseph**, Univ. So. Calif. Mail: 1255 N. Sycamore Ave., Hollywood 38. (S)
- Schneiderman, Capt. Herman**, Aerojet Engineering Corp. Mail: 1640 E. Thackery St., West Covina, Calif. (A)
- Schober, Edwin E.**, President, Associated Movie Producers, Inc., 324 N. Fresno St., Fresno, Calif. (A)
- Schoek, William R.**, Chief Engineer, KETX-TV. Mail: 2917 Crestview, Tyler, Tex. (A)
- Schoder, Erich G.**, Manager, Circle Film Laboratories, Inc. Mail: Ritz Hotel, Bombay, India. (M)
- Schoenfuss, Arthur F.**, Engineer-in-Charge, TV Recording, Columbia Broadcasting System, 485 Madison Ave., New York. (M)
- Schreiber, E. H.**, Staff Engineer, Pacific Telephone & Telegraph Co., Rm. 858, 740 S. Olive St., Los Angeles 55. (A)
- Schrempf, Russell A.**, Projectionist, IATSE Local 143, Capitol Theatre. Mail: 3625A Montana St., St. Louis 16, Mo. (A)
- Schrier, Eugene**, N.Y. Univ. Mail: 2714 Severence St., Los Angeles 7. (S)
- Schroeder, Hans**, Milwaukee Schl. Eng. Mail: 2726 N. 72 St., Milwaukee, Wis. (S)
- Schroeder, Harold H., Jr.**, Research Engineer, Bausch & Lomb Optical Co. Mail: 161 Langford Rd., Rochester, N.Y. (M)
- Schroeder, Walter A.**, Chief Projectionist, RKO Hillstreet Theatre. Mail: 3758 E. 54 St., Maywood, Calif. (M)
- Schubert, Alvin E.**, General Superintendent, Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (M)
- Schubert, Walter M.**, Motion-Picture Sound Technician, Altac Service Corp. Mail: 561 N.W. 42 St., Miami, Fla. (M)
- Schubert, Wenzel J.**, Division Manager, Fairchild Camera & Instrument Corp. Mail: 51-01-39 Ave., Long Island City 4, N.Y. (A)
- Schuller, Charles F.**, Director, Asst. Professor of Education, Audio-Visual Center, Michigan State College, East Lansing, Mich. (M)
- Schuller, Edgar A.**, Sound-Recording Technician, Unifilms, Inc. Mail: 23-22 35 St., Astoria, L.I., N.Y. (A)
- Schulman, Marvin**, Engineering Supervisor, KETV. Mail: 676 H St., Chula Vista, Calif. (A)
- Schulthais, Herman J.**, Engineer, Librascope. Mail: 3829 Ronda Vista Pl., Hollywood 27. (A)
- Schultz, Art G.**, Owner, Animation Studio, 125 E. Wells St., Milwaukee, Wis. (M)
- Schultz, Joseph W.**, Pathe Laboratories, Inc. Mail: 4127 Coolidge Ave., Culver City, Calif. (A)
- Schuster, Melvin L.**, Superintendent, Film Laboratory, Columbia Pictures Corp. Mail: 4414 Atoll Ave., Van Nuys, Calif. (A)
- Schur, George**, Editor, Quigley Publishing Co., RKO Bldg., Rockefeller Center, New York 20. (M)
- Schuyler, Howard G.**, Sound Engineer, Chicago Film Laboratory, Inc. Mail: 814 Forest Ave., Evanston, Ill. (A)
- Schwab, Don R.**, Film Producer, Sportvision, Inc. Mail: 550 Veteran Ave., Los Angeles 24. (M)
- Schwalberg, Alfred W.**, Vice-President and General Sales Manager, Paramount Film Distributing Corp. Mail: 895 Park Ave., New York. (A)
- Schwanhauser, Walter E.**, Partner-Engineer, Charles Besler Co., 60 Badger Ave., Newark 8, N.J. (M)

Sch - She

- Schwartz, Adolf E.**, Box 3888, Sydney, N.S.W., Australia. (A)
- Schwartz, Herbert**, Projection Machine Service, Joe Hornstein, Inc. Mail: 4254 Carpenter Ave., Bronx 66, N.Y. (A)
- Schwartzberg, Henri**, Motion Picture Film Buyer, American Theatres Corp. Mail: 72 Beaconsfield Rd., Brookline 46, Mass. (A)
- Schwarz, Ralph G.**, Special Representative, Bethlehem Steel Co., Bethlehem, Pa. (M)
- Schwarz, Sigmond**, Broadcasting Station, Jerusalem. Mail: 17 Gaza Rd., Jerusalem, Israel. (M)
- Schweiger, Arthur F.**, Maintenance Engineer, National Broadcasting Co. Mail: 135 Sylvia La. New Hyde Park, L.I., N.Y. (M)
- Schwengeler, Charles E.**, Chief, Laboratory Supr. Unit, IMP Technical Service Branch, Dept. of State. Mail: 34-14 Parsons Blvd., Flushing 54, L.I., N.Y. (M)
- Seigliano, John R.**, Studio Technician, Westinghouse Radio Station KDKA. Mail: 177 Grant Ave., Pittsburgh 2, Pa. (A)
- Scott, David C.**, Producer, Mail: 636 Las Casas Ave., Pacific Palisades, Calif. (A)
- Scott, Gilbert R.**, General Manager, Acme Film Laboratories, Inc., 1161 N. Highland Ave., Hollywood. (M)
- Scott, Ronald S.**, Eastman Kodak Co. Mail: 370 Allen's Creek Rd., Rochester 18, N.Y. (M)
- Scott, Walter Hugh, Jr.**, Sound Recording Engineer, USN, ASA Field Test Board, Fort Devens, Mass. (M)
- Seaville, E. E.**, Vector Electronic Co. Mail: 3352 San Fernando Rd., Los Angeles 65. (F)
- Scripps, William J.**, Telecommunications Consultant, W. J. Scripps Associates, Inc., 1005 Kales Bldg., Detroit 26, Mich. (M)
- Seager, Charles W.**, Manager, Sales Service, Anasco, 405 Lexington Ave., New York 17. (M)
- Searle, Milton H.**, Quality Control Engineer, Eastman Kodak Co., 133-35 Roosevelt Ave., Flushing, L.I., N.Y. (M)
- Searil, David**, Anglo-African Shipping Co. of N.Y., Inc., 245 Fifth Ave., New York 16. (M)
- Sebern, Theodore W.**, Asst. Director, Walt Disney Productions, Mail: 726 N. Lincoln Ave., Burbank, Calif. (A)
- Seda, Anton C.**, Research and Development Engineer, De Vry Corp. Mail: 129 N. Charles Ave., Villa Park, Ill. (M)
- Sedgwick, Hugh John**, Projectionist, Capitol Theatre. Mail: Box 277, Hamilton, Ont., Canada. (A)
- Sealey, Edward S.**, Chief Engineer, Altec Service Corp., 161 Sixth Ave., New York 13. (F)
- Seelye, Vernon E.**, Equipment Repair, Capital Film Service. Mail: 1604 Illinois Ave., Lansing, Mich. (A)
- Segal, Sam J.**, Partner, Owner, Projection Service & Supply Co., 111 N. 11 St., Minneapolis 3, Minn. (M)
- Seibel, Martin**, Owner, M. Seibel Film Service, Box 625, Industrial Branch, Hillside, N.J. (A)
- Seiden, Joseph**, Producer-Director, Cinema Service Corp. Mail: 3128 Nostrand Ave., Brooklyn 29, N.Y. (M)
- Seider, Seymour**, Prudential Playhouses, 233 W. 49 St., New York 19. (A)
- Seller, Ralph C.**, Works Manager, West Coast Electronics Co. Mail: 1692 N. Los Robles, Pasadena 6, Calif. (A)
- Seitz, Henry J.**, Columbia Broadcasting System. Mail: 89-18 Rutledge Ave., Glendale, L.I., N.Y. (A)
- Seligman, Steven Martin**, Film Editor, Columbia Broadcasting System-TV. Mail: 40 W. 72 St., New York 23. (A)
- Selsted, Walter T.**, Chief Engineer, Ampex Electric Corp. Mail: 3960 Martin Dr., San Mateo, Calif. (A)
- Seltzer, Leo**, Producer-Director, Leo Seltzer Productions, Inc. Mail: 212 E. 49 St., New York 17. (A)
- Selzer, Robert Harold**, Univ. Calif. Mail: 112 N. Highland Ave., Los Angeles 36. (S)
- Semere, Francis G.**, Laboratory Asst., Westrex Corp. Mail: 11024 Strathmore, Los Angeles 24. (A)
- Semple, Jack S.**, Director of Animation and Optical Effects, Caravel Films, Inc., 730 Fifth Ave., New York 19. (A)
- Serbolov, Vladimiro de Berner**, Supervisor Engineer, Deksa S.A., Av. Veracruz 73, Mexico 11, D.F., Mexico. (A)
- Serrano, Francisco J.**, Architect and Civil Engineer, Ramon Guzman 25, Mexico, D.F., Mexico. (M)
- Serretta, Dennis J.**, Box 9992, Johannesburg, South Africa. (M)
- Serrurier, Mark**, President, Moviola Manufacturing Co., 1451 Gordon St., Hollywood 28. (M)
- Servies, John W.**, Vice-President, National Theatre Supply, 92 Gold St., New York. (F)
- Sessions, Stanley**, Head, Recording Section, U.S. Navy Electronics Laboratory. Mail: 1886 Malden St., San Diego 9, Calif. (M)
- Seward, Edward**, Free-Lance Motion-Picture Director. Mail: 33-12-72 St. Jackson Heights 72, L.I., N.Y. (M)
- Seyfried, Grover**, Director of Photography, Soundfilm Studios, Inc. Mail: 4815 Cabot Ave., Detroit, Mich. (M)
- Shaffer, Fred D.**, Motion-Picture Laboratory Technician, Weatherhead Co. Mail: Box 152, Antwerp, Ohio. (A)
- Shagin, Ralph J.**, Photographic Merchandising Analyst, 686 Kent Ave., Teaneck, N.J. (M)
- Shakov, David**, Professor of Psychology, University of Illinois, College of Medicine, 912 S. Wood St., Chicago. (A)
- Shamberg, Kurt D.**, Film and TV Consultant, 85-50 Forest Pkwy., Woodhaven 21, L.I., N.Y. (A)
- Shamroy, Leon T.**, Director of Photography, Twentieth Century-Fox Film Corp. Mail: 9010 Sunset Blvd., Hollywood 46. (M)
- Shaner, Vaughn C.**, Technical Service, Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38. (F)
- Shapiro, A.**, Works Manager, Pioneer Gen-E-Motor Corp. Mail: 1115 Dobson St., Evanston, Ill. (F)
- Shapiro, Bert**, Motion-Picture Cameraman, 123 W. 11 St., New York. (A)
- Shapiro, Irvin**, Motion-Picture and TV Executive, Standard TV Corp. Mail: 565 Park Ave., New York 21. (M)
- Shapiro, Melvin**, Film Editor, Movietone News. Mail: 1027 N. Stanley Ave., Los Angeles 46. (A)
- Sharp, C. Sheldon**, Geophysicist, Arabian American Oil Co. Mail: % A. O. Sharp, R. D., Chadds Ford, Pa. (A)
- Sharp, T. C.**, Radio Corp. of America. Mail: 4439 Forman St., N. Hollywood. (A)
- Sharpe, Robert K.**, Brown Univ. Mail: 90 Crescent Dr., Glencoe, Ill. (S)
- Sharples, Raymond J.**, Motion-Picture Sound Transmission Technician, Signal Corps Pictorial Center. Mail: 32 River Rd., Saylesville, R.I. (M)
- Shaw, Robert B.**, Photographic Engineer, USAF. Mail: 24 Wells Dr., Dayton 3, Ohio. (M)
- Shea, Robert P.**, Mechanical Engineer, Producers Service Co. Mail: 5447 Radford Ave., N. Hollywood. (M)
- Shea, William Patrick, Jr.**, Research Photographer, Mergenthaler "Linotype" Co. Mail: 1697 Troy Ave., Brooklyn 34, N.Y. (A)
- Sheahan, William M.**, 15 Goshen St., Elmont, L.I., N.Y. (M)
- Shean, Perry R.**, Engineer, Westrex Corp., 6601 Romaine St., Hollywood 38. (A)
- Shearer, B. F.**, President, B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash. (M)
- Shearer, B. F., Jr.**, Sales Manager, Starke Cyclo-ramic Screen Dept. Mail: 2318 Second Ave., Seattle 1, Wash. (A)
- Shearer, Tom L.**, Vice-President & Manager, B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash. (M)
- Sheffrey, Thomas N.**, Sound and Recording Engineer, Theo H. Epp. Mail: 1337 N. 39 St., Lincoln, Nebr. (A)
- Shelby, Robert E.**, Director of Color TV Systems Development, National Broadcasting Co., 30 Rockefeller Plaza, New York 20. (M)
- Sheldon, E. E.**, Physician, 509 Fifth Ave., New York 17. (A)
- Sheldon, Eric J.**, Independent Producer. Mail: 83 Bretton Rd., Yonkers, N.Y. (M)
- Sheldon, Irwin E.**, President and Chief Engineer, Precision Laboratories. Mail: 1625 President St., Brooklyn 13, N.Y. (A)
- Sheldon, John L.**, Research Physicist, Corning Glass Works. Mail: 179 Dodge Ave., Corning, N.Y. (M)
- Sheldon, Stewart**, President, Sheldon Theater Supply. Mail: Box 197, Trotwood, Ohio. (M)

She - Slo

- Shelton, Aaron**, Chief Engineer, WSM-TV. Mail: Jocelyn Hollow Rd., Nashville 5, Tenn. (M)
- Shelton, Capt. Edward E.**, Armed Forces Special Weapons Project. Mail: 152 Florida Hall, Arlington 8, Va. (A)
- Shepard, W. D.**, Senior Engineer, Army and Air Force Motion Picture Service. Mail: 6571 Winnebago, St. Louis 9, Mo. (A)
- Sherburne, Edward G., Jr.**, Navy Special Devices Center. Mail: 10 Clent Rd., Great Neck, N.Y. (M)
- Sherer, H. P.**, Vice-President and Chief Engineer, Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio. (A)
- Sherman, Bennett**, Research Engineer, Farrand Optical Co. Mail: 164-09 Willets Point Blvd., Whitestone 57, New York. (M)
- Sherman, Lawrence Fremont, Jr.**, Motion Picture Editor. Mail: 325 E. 72 St., New York 21. (M)
- Sherman, Rouel A.**, Director, Occupational Vision, Bausch & Lomb Optical Co., Rochester, N.Y. (M)
- Sherman, Roger M.**, Engineer, Radio Corp. of America. Mail: 202 Farragut Rd., Cincinnati 18, O. (A)
- Sherry, Frank E., Jr.**, Film Supervisor, KETX-TV. Mail: 207 W. Rusk St., Tyler, Tex. (M)
- Sherry, Ralph J.**, Coronet Instructional Films, 6200 S. Kenneth Ave., Chicago 29. (A)
- Sherwood, Larry**, Vice-President, The Calvin Co., 1105 Truman Rd., Kansas City, Mo. (M)
- Shields, Dan W.**, Asst. Program Director, WEEU-TV, 433 Penn St., Reading, Pa. (A)
- Shields, Ethel A.**, Librarian, Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (A)
- Shimek, John A.**, Product Engineer, Bell & Howell Co., 7100 McCormick Rd., Chicago 45. (A)
- Shipman, Carl N.**, Engineer, Engineering Products Dept., RCA Victor Div. Mail: 9544 Burma Rd., Rivera, Calif. (A)
- Shono, Nobuo**, Chief Engineer, Fuji Photo Film Co., Minamishigaracho, Kanagawaken, Japan. (A)
- Shore, Richard**, Univ. So. Calif. Mail: 3715½ McClintock Ave., Los Angeles. (S)
- Shuay, Clyde W.**, Business Manager, IATSE Local 150. Mail: 2627 McNally Ave., Altadena, Calif. (M)
- Shull, William M.**, 2418 Valentine Dr., Los Angeles 26. (A)
- Shupert, George T.**, Vice-President, American Broadcasting Co., 7 W. 66 St., New York 23. (M)
- Shurcliff, William A.**, Senior Physicist, Polaroid Corp. Mail: 19 Appleton St., Cambridge, Mass. (M)
- Siccardi, Henry L.**, 1854 Cochran Pl., Los Angeles. (A)
- Sick, Arthur E.**, Sharp's Theatre Supplies, Ltd. Mail: 2306 Seventh Ave., N.W., Calgary, Alta., Canada. (M)
- Sidel, H. P.**, School Director and Writer, The School of Modern Photography. Mail: 410 E. 57 St., New York 22. (M)
- Sidlo, Thomas C.**, District Engineer, Lamp Div., General Electric Co. Mail: 230 S. Clark St., Rm. 1233, Chicago. (A)
- Siegel, Burt**, Film Technician, 5240 Broadway, New York. (A)
- Siegel, Elwood**, Production Manager, Murphy-Lillis Productions, Inc. Mail: 610 Cathedral Pkwy., New York 25. (M)
- Siegel, Isidore S.**, Television Projectionist, American Broadcasting Co. Mail: 72-32 Yellowstone Blvd., Forest Hills 75, N.Y. (A)
- Siegel, Nathan**, Chief, Projection and Sound Engineer, Cinerama Productions, Inc. Mail: 2085 Matthews Ave., Bronx 62, N.Y. (M)
- Siegel, Reuben S.**, Chemist, Signal Corps Pictorial Center. Mail: 1776 Union St., Brooklyn 13, N.Y. (A)
- Siegmund, Walter P.**, American Optical Co., Southbridge, Mass. (A)
- Sievers, Edward S.**, Manufacturers' Representative, Weston Electrical Instrument Corp. Mail: 1662 Hillhurst Ave., Los Angeles 27. (A)
- Signaigo, Frank K.**, Research Director, E. I. du Pont de Nemours & Co., Photo Products Dept., Wilmington, Del. (M)
- Signor, George H.**, Projectionist Center Theater. Mail: 17 Landers Rd., Kenmore 17, N.Y. (A)
- Silent, Harold C.**, Consultant, Hycon Mfg. Co., U.S. Navy Electronics Laboratory. Mail: 3784 Prestwick Dr., Los Angeles 27. (A)
- Silverman, Bert**, Film Editor, CBS-TV. Mail: 999 Aldus St., New York 59. (A)
- Silverman, Louis B.**, Research Chemist and Chief, Health Physics Section, U.S. Atomic Energy Commission, Univ. Calif. L.A. Mail: 1478 Reeves St., Los Angeles 35. (A)
- Silverman, Peter**, Film Technician, Consolidated Film Industries, Inc. Mail: 4121 Ventura Canyon Ave., Sherman Oaks, Calif. (A)
- Silverman, Samuel L.**, Purchasing Agent and Credit Manager, Precision Film Laboratory, Inc. Mail: 1844 E. Fourth St., Brooklyn 23, N.Y. (M)
- Silverthorne, Omri J.**, Director of Theatres, Ontario Provincial Govt. Mail: 39 White Oak Blvd., Toronto, Ont., Canada. (A)
- Simmons, Albert Harry**, % Gevaert Canada Ltd., 345 Adelaide St. W., Toronto, Ont., Canada. (A)
- Simmons, E. E., Jr.**, 455 S. Oakland Ave., Pasadena 5, Calif. (A)
- Simmons, James W.**, Photographer, 8200 Ward Pkwy., Kansas City, Mo. (A)
- Simmons, Norwood, L.**, Motion Picture Engineer, Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38. (F)
- Simon, David Harold**, Cornell Univ. Mail: 411 University Ave., Ithaca, N.Y. (S)
- Simon, Ernest M.**, Sound Engineer, Syracuse Univ. Mail: 950 E. Livingston Ave., Columbus, Ohio. (M)
- Simpson, Richard L.**, Field Engineer, Altec Service Corp. Mail: 3716 Second St., S.E., Washington 20, D.C. (A)
- Sinclair, A. T.**, Assistant Manager, Engineering Div., RCA Photophone, Ltd., 36 Woodstock Grove, Shepherds Bush, London W12, England. (A)
- Sindic, Jules K.**, Vice-President, Leslie Roush Productions, Inc. Mail: Cedar Swamp Rd., Glen Head, L.I., N.Y. (M)
- Singer, Kurt**, Development Engineer, Radio Corp. of America. Mail: 10350 McCormick St., N. Hollywood, Calif. (M)
- Singleton, Harold C.**, Consulting Radio Engineer, Mail: 4488 SW Council Crest Dr., Portland 1, Ore. (M)
- Sinha, Umesh Chandra**, Engineer, General All India Radio, Transcription Service, Parliament St., New Delhi, India. (M)
- Sinkewitch, Michael G.**, 4846 Rosewood Ave., Hollywood 4. (A)
- Siplo, Joseph C.**, Photographic Testing Engineer, Eastman Kodak Co. Mail: 1147 Long Pond Rd., Rochester 15, N.Y. (M)
- Sirry, Wadid M.**, Cinematography Director, Free-Lance, 11 Guiza, Guiza, Egypt. (M)
- Sisson, Elbert C.**, Chemical Engineer, Technical Control, Technicolor Motion Picture Corp. Mail: 4625 Nagle Ave., Sherman Oaks, Calif. (A)
- Sissons, R. G.**, Traffic Dept., Quebec Central Railway. Mail: 965 Fulton Ave., Sherbrooke, Que., Canada. (A)
- Sjolander, Eric T.**, Motion Picture and Recording Studio, The Pennsylvania State College, 112 W. College Ave., State College, Pa. (A)
- Skinner, James C.**, Sound & Projection Engineer, Interstate Circuit Inc., 2019 Jackson, Dallas, Tex. (M)
- Skinner, John M.**, Laboratory Technician, Printing, Byron Inc. Mail: 127 Rolph Drive, Forest Hgts., Md. (A)
- Skinner, John P.**, Manager, Magnetic Recording, Armour Research Foundation, 35 W. 33 St., Chicago 16. (A)
- Slade, William A.**, Director, Editorial Dept., Empire Studios. Mail: 102 Oxford Pl., Ithaca, N.Y. (A)
- Slater, Harvey B.**, Projectionist, RKO Albee Theatre. Mail: 55 Lindy Ave., Providence 8, R.I. (M)
- Slaymaker, Frank H.**, Chief Sound Equipment Engineer, Stromberg-Carlson Co. Mail: 1225 Clifford Ave., Rochester, N.Y. (M)
- Slifer, Clarence W. D.**, Special Photographic Effects Cameraman, Twentieth Century-Fox Studios. Mail: 411 S. Westgate Ave., Los Angeles 49. (A)
- Slipper, Glenn K.**, 1610 Davenport St., Omaha, Nebr. (M)
- Sloan, Alvin**, Treasurer, St. Cloud Building Corp., 21 W. Washington Ave., Washington, N.J. (M)
- Sloan, Melvin**, Instructor in Cinema, Univ. So. Calif. Mail: 5940 Ranchito Ave., Van Nuys, Calif. (A)
- Sloun, Michael**, Warner Bros. First National S.

- Films, Inc., Alonso Ovalle 1287, Casilla 469, Santiago, Chile. (A)
- Slyfield, C. O.**, Sound Director, Walt Disney Productions. Mail: 3484 Oak Glen Dr., Hollywood 28. (F)
- Small, Elliot H.**, Photographer, Shell Oil Co. Mail: 55 Auburn St., West Medford 55, Mass. (M)
- Smalley, B. L.**, Audivis Co., 8940 S. Bell Ave., Chicago 20. (A)
- Smith, Alan A.**, Sensitometrist, Warner Bros. Pictures, Inc. Mail: 503B S. Catalina St., Burbank, Calif. (A)
- Smith, Albert M.**, Senior Research Engineer, North American Aviation, Inc. Mail: 10803 Cord Ave., Downey, Calif. (A)
- Smith, Allen G.**, National Theatre Supply, 256 W. 44 St., New York 18. (M)
- Smith, Arthur C.**, Chief Recording Engineer, Cinesound Productions, Pty., Ltd., 341 Darling St., Rozelle, Sydney, N.S.W. Australia. (A)
- Smith, Arthur Maxwell**, Technical Supervisor, British Paramount News, School Rd., N. Acton, London N.W.10, England. (M)
- Smith, Burton**, Head, Film Processing Dept., Sawyer's Inc., Box 490, Portland 7, Ore. (A)
- Smith, Carl E.**, Vice-President in Charge of Engineering, United Broadcasting Co. Mail: 5000 Euclid Ave., Cleveland 3, Ohio. (M)
- Smith, Dennis L.**, Westrex Co. (Caribbean), Box 9622, San Turce, Puerto Rico. (A)
- Smith, Donald G.**, Assistant Director Studio Operations, Technicolor Motion Picture Corp., P.O. Drawer 791, Hollywood 28. (A)
- Smith, Donald P.**, Commercial Picture Equipment, Inc., 1107 S. Chase St., Wheaton, Ill. (A)
- Smith, Lt. Col. Ellis**, Assistant to President, De Luxe Laboratories, Inc., 850 Tenth Ave., New York 19. (A)
- Smith, Elmer H.**, Mechanical Engineer, Lockheed Aircraft Corp. Mail: 13760 Vanowen St., Van Nuys, Calif. (A)
- Smith, Elwood E.**, Engineering Manager, Techno Instrument Co., 6666 Lexington Ave., Los Angeles 38. (M)
- Smith, George B.**, Chief Engineer, KEDD, Inc. Mail: 1521 N. Broadview, Wichita, Kan. (M)
- Smith, George O.**, President, Film Originals, Box 4072, Boise, Idaho. (A)
- Smith, Howard B.**, Chief Projectionist, Arcade Theater. Mail: Box 1477, Springfield 1, Mass. (M)
- Smith, H. Beresford**, Engineer, 2 Fifth Ave., New York 11. (M)
- Smith, H. L.**, Staff Engineer, Network TV Camera-man, Columbia Broadcasting System. Mail: 419 Canyon Dr., Glendale 6, Calif. (A)
- Smith, Harry**, Asst. Engineer, Ilford Ltd. Mail: 8 Bathurst Rd., Ilford, Essex, England. (A)
- Smith, Harry R.**, Partner, Picture Recorders. Mail: 5832 Virginia Ave., Hollywood 38. (M)
- Smith, Harry R.**, Supervisor, Visual Education Branch, Department of Education, 244 College St., Toronto, Ont., Canada. (A)
- Smith, Holly**, President, Hollysmith Pictures, Inc., 106 S. Church St., Charlotte 2, N.C. (M)
- Smith, James H.**, President, Specialized Sound Products, Inc. Mail: R.D.1, Northport, L.I., N.Y. (F)
- Smith, John W. W.**, Ilford, Ltd., Ilford, Essex, England. (A)
- Smith, K. Reyniersen**, President, K. R. Smith Co. Mail: 183 LeRoy Ave., Darien, Conn. (M)
- Smith, Lee**, Univ. Miami. Mail: 3497 S.W. 22 Ter., Miami, Fla. (S)
- Smith, Lloyd A.**, Eastman Kodak Co., Kodak Park, Rochester, N.Y. (M)
- Smith, M. Bundy**, Manager, National Theatre Supply, 1961 S. Vermont Ave., Los Angeles 7. (M)
- Smith, Morton**, Television Broadcast Engineer, WPXI, Inc. Mail: 75-40 Bell Blvd., Bayside 64, N.Y. (A)
- Smith, Newland F.**, General Manager, Gray Research & Development Co. Mail: 39 Braintree Dr., West Hartford, Conn. (M)
- Smith, Paul V.**, Technical Information Engineer, RCA Service Co. Mail: Wayne Gardens, Apt. 32, Collingswood 7, N.J. (M)
- Smith, Philip E.**, Asst. Manager, Chicago Processing Laboratory, Eastman Kodak Co. Mail: 3152 Harrison St., Evanston, Ill. (A)
- Smith, Ray A.**, Owner, Ray Smith Co., 710 W. State St., Milwaukee, Wis. (A)
- Smith, R. C.**, National Theatre Supply Co., Film House, 251a Pitt St., Sydney, N.S.W., Australia. (A)
- Smith, Robert E.**, TV Engineer, National Broadcasting Co. Mail: 524 N. Niagara, Burbank, Calif. (A)
- Smith, Robert W.**, Photographic Technician, General Motors Proving Grounds. Mail: 606 South Main St., Milford, Mich. (A)
- Smith, Sidney S.**, Gallatin C-43, Harvard Business School, Boston 63, Mass. (M)
- Smith, Thomas W. B.**, Regional Geologist, Gulf Oil Corp. Mail: Box 1166, Pittsburgh 30, Pa. (A)
- Smith, Wallace T.**, Field Test Supervisor, Sandia Corp. Mail: Ventana Grande, Sandoval, N.M. (M)
- Smith, Warren J.**, Optical Engineer, Simpson Optical Mfg. Co. Mail: 843 Ellynwood Dr., Glen Ellyn, Ill. (A)
- Smith, Warren R.**, President, Warren R. Smith, Inc. Mail: 2560 Monroeville Rd., Turtle Creek, Pa. (M)
- Smith, Wellmer Biggs**, Technical Photographer Research, Humble Oil and Refining Co., 212 Humble Bldg., Houston Tex. (A)
- Smith, William H.**, Manager, Film Laboratory, EDL Co. Mail: 801 S. Third St., Chesterton, Ind. (M)
- Smith, Woodward**, Univ. So. Calif. Mail: 302 S. Bunker Hill Ave., Los Angeles 17. (S)
- Smoot, M. Graham**, Coordinator, Texas State Dept. Health, 410 E. Fifth St., Austin, Tex. (M)
- Snegoff, Mark**, Teacher, Univ. Calif. Mail: 6429 Brynmawr Dr., Los Angeles 28. (A)
- Snider, Orville L.**, Industrial Photographer, Box 32, 10518 Woodbridge St., N. Hollywood. (A)
- Snody, Allan P.**, Film Writer-Director-Producer. Mail: 310 Riverside Dr., New York 25. (M)
- Snody, Robert E.**, Director, Twentieth Century-Fox Film Studios. Mail: 114 Rue La Boetie, Paris 8, France. (M)
- Snow, William B.**, Consulting Engineer. Mail: 1011 Georgia Ave., Santa Monica, Calif. (M)
- Snyder, J. Earl**, Sound Mixer, Ryder Sound Service. Mail: 4755 Columbus Ave., Sherman Oaks, Calif. (M)
- Snyder, Ross H.**, Manager, Motion-Picture Equipment Dept., Ampex Electric Corp. Mail: 1121-D Woodside Rd., Redwood City, Calif. (M)
- Snyder, Thelma L.**, Motion-Picture Laboratory Technician, Pathe Laboratories, Inc. Mail: 4313 Normal Ave., Apt. 3, Hollywood 29. (A)
- Snyder, William D.**, Film Director, WDAY-TV. Mail: 205 South 14 St., Fargo, N.D. (A)
- Soame, Reginald**, Director, School of Photographic Arts, Dept. of Education, Province of Ontario. Mail: 1720 Avenue Rd., Toronto, Ont., Canada. (M)
- Sobel, Nathan**, President, Cineffects, Inc., 115 W. 45 St., New York. (M)
- Sobin, Ben**, Visual Education Service, Boy Scouts of America, 2 Park Ave., New York. (A)
- Sobolov, Harold**, Supervisor, Studio and Theater Operation, American Broadcasting Co. Mail: 5635 Netherlands Ave., Riverdale, N.Y. (A)
- Soderlund, Osten**, Hasselblads Fotografiska, Aktiebolog, Nybrokaian 5, Stockholm, Sweden. (A)
- Sogge, Ralph H.**, Engineering Supervisor, Sound Engineer, Photographic Productions. Mail: 3910 Everett, Lincoln 2, Nehr. (A)
- Sohor, Paul H.**, Field Engineer, RCA Service Co. Mail: 828-46 St., Brooklyn 20, N.Y. (A)
- Solar, Elmer C.**, Secretary-Treasurer, Solar Cine Products, Inc., 4247-49 S. Kedzie Ave., Chicago 32. (A)
- Sollenberger, George A., Jr.**, Sound Technician, KOA-TV. Mail: 4700 Montana Pl., Denver 20, Colo. (A)
- Solomon, Berel David**, Electronics Engineer, Physicist, Physics Dept., Univ. Miami. Mail: 1301 Lenox Ave., Miami Beach 39, Fla. (A)
- Solomon, Robert**, Industrial Engineer, U.S. Naval Supply Research & Development Facility. Mail: 200 E. 16 St., New York 3. (A)
- Solow, Sidney P.**, General Manager, Consolidated Film Industries (Div. of Republic Pictures Corp.), 959 Seward St., Hollywood 38. (F)
- Soltys, Richard J.**, Cameraman, Pat Dowling Pictures. Mail: 1114 N. Cedar St., Glendale 7, Calif. (A)
- Sombor, Harry**, 2038 Cropsey Ave., Apt. 2G, Brooklyn 14, N.Y. (M)

Som - Ste

- Somers, Arthur A.**, Photographer, 3412 Superior Park Dr., Cleveland Heights, Ohio. (A)
- Somes, George W.**, Sound Technician, Recording, U.S. Navy Electronics Laboratory, San Diego 52, Calif. Mail: 1247 Savoy St., San Diego 7, Calif. (M)
- Sommers, Vernon J.**, Director, Audio-Visual Dept., Coleman Co. Mail: 5626 Park Hollow Dr., Wichita, Kans. (M)
- Sonkin, David**, Sales Representative, 55 Stuyvesant Plaza, Mt. Vernon, N.Y. (A)
- Sorem, Allan L.**, Research Physicist, Eastman Kodak Co., Research Laboratories, Kodak Park, Rochester, N.Y. (M)
- Sorensen, S. Edward**, Supervisor, Maintenance and Construction, Columbia Records, Inc. Mail: 141-29-13 Ave., Malba, L.I., N.Y. (A)
- Soreny, Ernest V.**, Development Engineer, Allen Du Mont Television Corp. Mail: 874 E. 14 St., Brooklyn 30, N.Y. (A)
- Soucy, Louis**, Film Director-Editor, Cine-Photography Branch, Provincial Publicity Bureau, Provincial Govt., Quebec City. Mail: 3498 Walkley Ave., (N.D.G.) Montreal, P.Q., Canada. (A)
- South, David F. W.**, Univ. So. Calif. Mail: 7251 South Shore Dr., Chicago 49, (S)
- Southard, Donald J.**, Chief, Instrumentation Section, Photographic Br., Signal Corps Engineering Laboratories. Mail: 105 Poplar Ave., Deal, N.J. (A)
- Souther, Howard T.**, Manager, Reproducing Components Div., Electro-Voice, Inc., Buchanan, Mich. (M)
- Space, Kenneth F.**, Supervisor, Educational Motion-Picture Production, International Business Machines Corp. Mail: 6 Kneeland Ave., Binghamton, N.Y. (A)
- Spafford, Ronald W.**, Assistant to General Sales Manager, National Carbon, Ltd. Mail: 805 Davenport Rd., Toronto 4, Ont., Canada. (A)
- Spalding, Thomas E.**, Cameraman. Mail: % Good News Productions, Chester Springs, Pa. (A)
- Sparks, Roderick F.**, Chief Engineer, Crawley Films, Ltd., 19 Fairmont Ave., Ottawa, Ont., Canada. (M)
- Specht, Irvin O.**, 600 Fourth St., Laurel, Md. (A)
- Speed, William C.**, President, Audio Devices, Inc., 444 Madison Ave., New York 22, (M)
- Spence, John L., Jr.**, President, Spence Engineered Products, 459 Vanderbilt Ave., Brooklyn, N.Y. (F)
- Sperber, Martin I.**, 9507 Euclid Ave., Cleveland 6, Ohio. (A)
- Spielberger, Frederick C.**, RCA Victor Mexicana, Mariano Escabedo 2519, Mexico City, D.F., Mexico. (A)
- Spielvogel, Bert**, Motion-Picture Cameraman. Mail: 99-60-63 Rd., Rego Park 74, N.Y. (A)
- Spiller, Gino**, President, Golden Key Productions, Inc. Mail: 8234 Romaine St., Hollywood 46, (A)
- Spinrad, Leonard**, Publisher, Motion Picture Newsletter, 511 E. 20 St., New York 10, (M)
- Spira, S. Franklin**, Retailer and Importer, Spiratone, Inc. Mail: 158-17 Riverside Dr., Beechhurst, Whitestone, L.I., N.Y. (A)
- Spiro, Emanuel J.**, Producer, Director, William J. Ganz Co. Mail: 39 Glenwood Ave., New Rochelle, N.Y. (A)
- Sponable, Earl I.**, Director of Research and Development, Twentieth Century-Fox Film Corp., 460 W. 54 St., New York 19, (F)
- Spottiswoode, Raymond J.**, Stereo Techniques, Ltd. Mail: Kingsgate, Harrow-on-the-Hill, Sudbury Hill, England. (F)
- Spray, G. M.**, Sound Engineer, 6832 Firmament Ave., Van Nuys, Calif. (A)
- Spray, Joseph H.**, Manager, Ace Film Laboratories, Inc. 1277 E. 14 St., Brooklyn 30, N.Y. (F)
- Spring, Donald N.**, Canadian Kodak Co., Ltd., Toronto 9, Ont., Canada. (M)
- Springer, Ferd**, Production Executive, Jam Handy Organization, 1775 Broadway, New York. (A)
- Sproul, Thomas G.**, Film Technician, Consolidated Film Industries. Mail: 4461 Morse Ave., N. Hollywood. (A)
- Stableford, John**, Projection Equipment Manager. Mail: 45 Latimer Rd., London W.11, England. (A)
- Stadig, Sidney V.**, TV Technical Supervisor, Westinghouse Broadcasting Co., Inc. Mail: 86 Spring St., Lexington, Mass. (M)
- Stafford, Floyd H.**, Manager, Color Div., Consolidated Film Industries. Mail: 19 Day Ave., Tenafly, N.J. (M)
- Stafford, Jerome W.**, Sound Engineer, M-G-M Pictures. Mail: 3245 Primera Ave., Hollywood 28, (A)
- Stagnaro, John A.**, Chief Station Engineer, KECA-TV, American Broadcasting Co. Mail: 1105 N. Louise St., Glendale 7, Calif. (M)
- Stahl, Fred B.**, Sound Technician, Glen Glenn Sound Co. Mail: 1862 Bentley Ave., W. Los Angeles 25, (M)
- Stainton, Walter H.**, Cornell Univ., Goldwin Smith Hall, Ithaca, N.Y. (A)
- Stallings, Peyton M.**, Director, The Calvin Co., 1105 E. 15 St., Kansas City, Mo. (M)
- Stand, Thomas R.**, Engineer, Univ. Calif., Radiation Laboratory. Mail: 63 Ullua St., San Francisco 27, Calif. (A)
- Stanko, Edward**, Manager, Engineering Section, Technical Products Div., RCA Service Co., Inc. Mail: 209 Crest Ave., Haddon Heights, N.J. (M)
- Stanley, J. Scottie**, Owner, Stanley Sound Service. Mail: 2300 Pike Ave., North Little Rock, Ark. (A)
- Stanley, Kenneth E.**, Technician, Anasco. Mail: 232 Riverside Dr., Johnson City, N.Y. (A)
- Stanmyre, E. William**, 237 Mather St., Syracuse 3, N.Y. (A)
- Stanton, Irvin W.**, TV Technical Director, American Broadcasting Co. Mail: 11784 Canton Pl., N. Hollywood. (M)
- Stanton, James Marshall**, Field Engineer, Box 1157, Sheridan, Wyo. (M)
- Stanton, William A.**, Production Superintendent, Photo Products Dept., E. I. du Pont de Nemours & Co., Inc. Mail: 408 Wells St., Westfield, N.J. (M)
- Stantz, Louver H.**, Chief Engineer, WNBK-TV. Mail: 168 Moeller St., Binghamton, N.Y. (M)
- Starek, James E.**, Chief, Photographic Measuring Bureau, Ordnance Climatic Test Det. Mail: 324 S. 19 Ave., Yuma, Ariz. (A)
- Stark, Hubert P.**, 809 N. Orange Grove, Hollywood 46, (A)
- Stark, Milton**, Owner, Stark-Films, 537 N. Howard St., Baltimore 1, Md. (M)
- Starke, H. A.**, 10561 Dunleer Dr., Los Angeles 64, (F)
- Staud, Cyril J.**, Director of Research, Eastman Kodak Co. Mail: 260 Kilbourn Rd., Rochester 10, N.Y. (F)
- Stauder, Hans**, Vice-President, General Manager, Paillard Products, Inc. Mail: 100 Sixth Ave., New York 13, (M)
- Stauff, Carl J.**, Vice-President, Jackson Camera, Inc., Coordinator, Government Sales, Bell & Howell Co. Mail: 232 N. Wisner Ave., Park Ridge, Ill. (M)
- Steck, Harold J.**, Sound Engineer and Mixer, Walt Disney Studios. Mail: 5232 Woodman Ave., Van Nuys, Calif. (A)
- Stederoth, Fred F.**, Electrician, News Laboratory, Paramount Pictures Corp. Mail: 41 Watsessing Ave., Bloomfield, N.J. (A)
- Steel, Lt. Col. W. Arthur**, Engineering Consultant, Federal Electric Manufacturing Co., Ltd. Mail: 397 Gleggery Ave., Montreal 16, P.Q., Canada. (M)
- Steglich, Kurt**, Mathematician, Askania-Werke AG, Bundesallee 86-89, Berlin-Friedenau, Germany. (M)
- Steiger, John B.**, Photographic Processing Laboratory, Eastman Kodak Co. Mail: 1376 Cedar St., San Carlos, Calif. (A)
- Stein, George F.**, Field Technical Consultant, Schine Circuit, Inc., Altec Service Corp. Mail: 2000 Oneida St., Ufca 3, N.Y. (M)
- Stein, Morton**, Sales, Ray Mercer & Co. Mail: 9075 W. Pico Blvd., Los Angeles. (A)
- Steiner, Walter A.**, Product Manager, National Carbon Co., 30 E. 42 St., New York 17, (M)
- Stemmler, Karl F.**, Chief Projectionist, Hughes Productions. Mail: 13134 Weddington St., Van Nuys, Calif. (A)
- Stenavold, O. C. Alan**, Owner, Michael-Alan Co., 5141 Sophia Ave., Encino, Calif. (M)
- Stephens, Howard G.**, Superintendent, Galvanometer Dept., Berndt-Bach, Inc. Mail: 18009 Burbank Blvd., Encino, Calif. (A)
- Stephens, John Frederick**, Electronic Engineer, Basil Tool Ind., 1621 S. Maple, Los Angeles 15, (A)
- Stern, Benjamin**, Projectionist, RKO Pelham Theater. Mail: 600 W. 218 St., Apt. 3D, New York 34, (M)
- Stern, David M.**, Plant Engineer, Gordon Enter-

- prises. Mail: 169 North Swall Dr., Beverly Hills, Calif. (M)
- Stern, Don**, Univ. So. Calif. Mail: 1514 1/2 S. Ogden Dr., Los Angeles 19. (S)
- Steuer, Walter**, Mechanical Engineer, Zoomar, Inc., 55 Sea Cliff Ave., Glen Cove, N.Y. (M)
- Stevens, Clarence T.**, Recording Engineer, Moulin Studios, 181 Second St., San Francisco 5, Calif. (M)
- Stevens, Danforth L.**, Motion-Picture Laboratory Technician, Hollywood Film Enterprises, Inc. Mail: 5851 Lemona Ave., Van Nuys, Calif. (M)
- Stevens, Jack**, Photographer, 205 West 'F' St., San Diego 1, Calif. (A)
- Stevens, John S.**, Television Engineer, KPIX, Inc. Mail: 133-43 Ave., San Mateo, Calif. (A)
- Stevens, Thomas Earle**, Television Engineer, KLC-TV. Mail: 13561 Wingo St., Pacoima, Calif. (A)
- Stevenson, Carl**, Univ. Miami. Mail: Univ. Miami, Box 503, Univ. Branch, Coral Gables, Fla. (S)
- Stevenson, Don R.**, Owner, Starlite Drive-In Theater. Mail: 2201 W. Henrietta Rd., Rochester 11, N.Y. (A)
- Stevenson, Murray H.**, Chief Engineer, Radio 2UE, Sydney, Pty., Ltd., 29 Bligh St., Sydney, N.S.W., Australia. (A)
- Stevenson, Paul J.**, Motion-Picture Projectionist, Fox West Coast Theaters Corp. Mail: 2231 N. 12 St., Phoenix, Ariz. (A)
- Stewart, Henry H.**, Assistant to Chief, Motion-Picture Section, Bureau of Public Roads, Dept. of Commerce. Mail: 147 Fleetwood Ter., Silver Spring Md. (A)
- Stewart, James G.**, 805 Alma Real Dr., Pacific Palisades, Calif. (M)
- Stichler, Richard E.**, Owner, Stichler Studios. Mail: 25 S. Fifth St., Reading, Pa. (A)
- Stickling, John H.**, Motion-Picture Projectionist, Starview Outdoor Theater, Inc. Mail: R.R. 2, Box 74, Dundee, Ill. (M)
- Stifle, Echan M.**, Manager, East Coast Div., Motion-Picture Film Dept., Eastman Kodak Co., 342 Madison Ave., Rm. 626, New York 17. (F)
- Stimson, Allen**, Photometric Engineer, General Electric Corp. Mail: 40 Federal St., Lynn, Mass. (M)
- Stine, Harold E.**, Free-Lance Director of Photography. Mail: 732 Olmstead Dr., Glendale 2, Calif. (A)
- Stineroock, John V.**, Film Processing Quality Control Engineer, Eastman Kodak Co. Mail: 33-55-159 St., Flushing, N.Y. (A)
- Stirling, Feltus B.**, Owner, Feltus B. Stirling Co., 2005 Ferndale Ave., Box 331, Baton Rouge La. (M)
- Stitt, Gerry E.**, Projectionist, Community Theaters, Inc. Mail: 9825 Grand River Ave., Detroit 4, Mich. (A)
- Stobbs, Arthur James**, 56-14 Revere Rd., Drexel Hill, Pa. (A)
- Stock, A. J.**, Associated Publications, 9 Rockefeller Plaza, New York 20. (A)
- Stockert, Henry A.**, Univ. So. Calif. Mail: Apt. B, 921 S. Adams, Glendale 5, Calif. (S)
- Stoddard, Hugh E.**, Motion-Picture Photographer, Edwards AFB. Mail: Box 375, Edwards, Calif. (A)
- Stoepelwerth, E. K.**, 4010 Lindell St., St. Louis 8, Mo. (M)
- Stolle, Walter F.**, Quality Control Engineer, Eastman Kodak Co. Mail: 528 Colebrook Dr., Rochester, N.Y. (A)
- Stone, Col. Carrington H.**, Owner, Manager, Carrington H. Stone, 205 W. Wacker Dr., Suite 2020, Chicago 6. (M)
- Stone, James**, Engineer, Consolidated Film Industries. Mail: 426 Ivy La., Englewood, N.J. (M)
- Stone, Leroy S.**, Television Engineer, American Broadcasting Co. Mail: 24 W. 69 St., New York 23. (A)
- Stone, Robert R.**, Television Technician, Camera-man, Columbia Broadcasting System. Mail: 7225 Katherine St., Van Nuys, Calif. (A)
- Stork, John**, Project Engineer, Altex Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. (M)
- Storms, Miles, II**, Manager, Westrex Co. (Caribbean). Mail: Apartado 1967, Caracas, Venezuela. (A)
- Stott, John G.**, Eastman Kodak Co., Color Technology Div., Kodak Park, Bldg. 65, Rochester 4, N.Y. (F)
- Stowell, Thomas C.**, Motion-Picture Producer, Box 184, State Capital, Albany 1, N.Y. (A)
- Straley, Wilkes**, Agra Films, Inc., Box 967, Athens, Ga. (A)
- Strandberg, Lt. Col. Earl R.**, USAF, Wright-Patterson AFB. Mail: R.R. 1, Vandalia, Ohio. (M)
- Strandberg, Ray U.**, Chief Engineer, Foto Corp. of America. Mail: 555 Ocean Ave., Brooklyn 26, N.Y. (A)
- Strang, John**, Director, Wilding Picture Productions, Inc. Mail: 55 Morton St., New York 14. (A)
- Stransky, John A., Jr.**, Music Mixer, Republic Studios. Mail: 397 S. Windsor Blvd., Los Angeles 6. (A)
- Stratford, John**, Executive Motion-Picture and TV Producer, Splendid Films, Inc. Mail: 2239 Savannah Ter., S.E., Washington 20, D.C. (A)
- Straube, William G.**, Engineer, Sales Manager, Pacific Optical Corp. Mail: 2780 La Castana Dr., Hollywood 46. (M)
- Strauch, Frederic P., Jr.**, Sales Engineer, Kleinschmidt Laboratory. Mail: 1122 Dartmouth, Wilmette, Ill. (A)
- Straus, Jerry**, Jerry Straus-Presentation Films. Mail: 33 Bellevue Pl., Chicago. (A)
- Strauss, Edward E.**, Project Engineer, Bell & Howell Co. Mail: 149 Oak Knoll Ter., Highland Park, Ill. (A)
- Strauss, Jack**, Consulting Engineer, Special Representative, Bendix Television and Radio. Mail: 2185 Ponet Dr., Hollywood 28. (M)
- Streech, Wilbur J.**, Owner, Wilbur Streech Productions, 1697 Broadway, New York 19. (M)
- Streiffert, John G.**, Physicist, Eastman Kodak Co., Bldg. 59, Kodak Park, Rochester, N.Y. (A)
- Strickland, C. Louis**, General Manager, Strickland Film Co. Mail: 2592 Christmas La., N.E., Atlanta 6, Ga. (A)
- Strickland, John LeRoy**, Projectionist, Herbert Rosner Co. Mail: 17003 Harvard Blvd., Gardena, Calif. (A)
- Strickland, William P., Jr.**, Engineer, Simpson Optical Manufacturing Co. Mail: 7716 Clarence Ave., Chicago 31. (A)
- Striker, Michael S.**, Patent Attorney, 600 W. 115 St., New York 25. (A)
- Stringer, John**, Projectionist, Loew's Theater. Mail: 238 Milwood Rd., Toronto, Ont., Canada. (A)
- Stringfellow, William M.**, Chief Engineer, WSPD-AM, FM, TV, Storer Broadcasting Co., 136 Huron St., Toledo, Ohio. (M)
- Strock, R. O.**, Commercial Engineering Manager, Westrex Corp., 111 Eighth Ave., New York 11. (F)
- Strom, David E.**, Sales Manager, Text-Film Dept., McGraw-Hill Book Co. Mail: 71411 Dequindre Rd., Romeo, Mich. (A)
- Strong, Harry H.**, President, Strong Electric Corp., 87 City Park Ave., Toledo 2, Ohio. (F)
- Strosnider, Parvin Lee**, Univ. So. Calif. Mail: No. 17, 1853 N. Whitley Ave., Los Angeles 28. (S)
- Strumpell, Winton C.**, Owner, Western Devices, Inc. Mail: 8431 Belford Ave., Los Angeles 45. (A)
- Struss, Karl**, Director of Photography, Free-Lance 1343 N. Orange Grove Ave., Hollywood 46. (F)
- Stryker, George E.**, Director, Operating Services Div., Bell & Howell Co., 7100 McCormick Rd., Chicago 45. (M)
- Stuart, A. J., Jr.**, Motion-Picture Engineer, Baptist Foreign Mission Board, 2037 Monument Ave., Richmond, Va. (A)
- Stuart, James Leslie**, Chief Engineer, G. Humphries & Co., Ltd., 71 Whitfield St., London, England. (A)
- Stubbs, William S.**, Photographer, Air Reduction Sales Co. Mail: 556 Stratford Rd., Union, N.J. (A)
- Stuber, F. L.**, Office Manager, Maine Employment Security Commission, State of Maine. Mail: R.R. 1, River Rd., Richmond, Me. (A)
- Sturgis, Warren**, Motion-Picture Producer, Sturgis-Grant Productions, Inc., 322 E. 44 St., New York 17. (M)
- Subach, Albert C.**, Engineer, Vanguard Instrument Corp. Mail: 956 N. Third St., New Hyde Park, L.I., N.Y. (M)
- Sudduth, A. L.**, Motion-Picture Sound Engineer, Theatre Sound, Inc. Mail: 5159 N. Hollywood Ave., Milwaukee, Wis. (A)
- Sullivan, John Richard**, Film Technician, Eastman Kodak Co. Mail: 4554 Mariota Ave., N. Hollywood. (A)

Sul - Tha

- Sultanoff, Morton**, Research Engineer, Ballistics Research Laboratory, Aberdeen Proving Ground. Mail: 32 Aberdeen Ave., Aberdeen, Md. (A)
- Sumner, Roger W.**, Owner, Manager, Roger Sumner Productions, 1040 Armada Dr., Pasadena 3, Calif. (A)
- Sundra, S.**, General Manager, Electronics, Ltd., Connaught Pl., New Delhi, India. (A)
- Surette, William E., Jr.**, Engineer, Systems Division, Fairchild Camera and Instrument Corp. Mail: 27 Stevenson St., Lynbrook 1, N.Y. (A)
- Sutherland, Warren C.**, Technician, Photographer, Navy Dept., David Taylor Model Basin. Mail: 10246 Parkwood Dr., Kensington, Md. (A)
- Sutherland, Edward P.**, Engineering Consultant, Photo & Television Equipment, Signal Corps Engineering Laboratories. Mail: 158 Monmouth Rd., Elberon, N.J. (M)
- Sutherland, J. Paul**, Motion-Picture Technician 189 Sutherland Dr., Toronto, Ont., Canada. (A)
- Sutliff, Howard E.**, 1704 Oak St., Santa Monica, Calif. (A)
- Sutton, Robert L.**, Chief Engineer, The Calvin Co., 1105 Truman Rd., Kansas City, Mo. (A)
- Svancara, V. J.**, Chief Sound Engineer, APCS, U.S. Army Air Forces. Mail: 917 Tudor Rd., Dayton 9, Ohio. (M)
- Swigoon, Alexis C.**, Assistant Traffic Manager, Traffic Div., Loew's International Corp. Mail: 34-21-78 St., Jackson Heights 72, N.Y. (A)
- Swanell, E. F.**, Producer, U.S. Air Force, Wright-Patterson AFB. Mail: 2134 Moler Ave., Dayton 10, Ohio. (M)
- Swanson, Keith N.**, Design Engineer, Santa Barbara Research Center. Mail: 1106A Garden St., Santa Barbara, Calif. (A)
- Swanstrom, Carl**, TV Producer, 7657 Melrose Ave., Hollywood 46. (M)
- Swartz, Allen**, Field Engineer, Altec Service Corp. Mail: 655 N. Rincón Blvd., Tucson, Ariz. (A)
- Swartz, Edward M.**, Treasurer, Keystone Manufacturing Co., 151 Hallett St., Boston 24, Mass. (M)
- Swedlund, Lloyd E.**, Electrical Engineer, RCA Victor Division, Lancaster, Pa. (A)
- Sweeney, Henry G.**, Supervisor, Technical Photography Section, Sandia Corp. Mail: 2227 Utah St., N.E., Albuquerque, N.M. (A)
- Sweeney, William H. O.**, Chief Engineer, Near East Arab Broadcasting Station, Limassol, Cyprus. (A)
- Sweet, Monroe H.**, Physicist, Anasco. Mail: 147 Sunrise Dr., Binghamton, N.Y. (M)
- Swenson, Russell**, Univ. So. Calif. Mail: 35 Malone Ave., Belleville 9, N.J. (S)
- Swift, William C. G.**, Chief Engineer, Electrolog Corp. Mail: 120 N. Broadway, Irvington, N.Y. (A)
- Swink, George E.**, Assistant Head, Editorial Dept., RKO Radio Pictures, Inc., 780 North Gower St., Hollywood. (A)
- Swinney, Charles L.**, Supervisor, RCA Service Co., 522 Forsyth Blvd., Atlanta 3, Ga. (A)
- Swist, Thomas P.**, Projectionist, State Theater. Mail: 306 Lowell St., Manchester, N.H. (A)
- Sykes, Langthorne**, Electronic Scientist, U.S. Naval Ordnance Test Station. Mail: Box 455, China Lake, Calif. (A)
- Sylvester, A. D.**, Vice-President, L. E. Carpenter & Co. Mail: 170 N. Main St., Wharton, N.J. (A)
- Syracusa, Rudolf**, Laboratory Technician, Tricolor Laboratories. Mail: 6332½ Crenshaw, Los Angeles 43. (A)
- Szegeh, Constantin S.**, Vice-President, In Charge of Research, The Rauland Corp., 4245 N. Knox Ave., Chicago 41. (M)
- Szeplin, Stephen J.**, Motion-Picture Sound Transmission Technician, Signal Corps Pictorial Center. Mail: 301 Parker Ave., West Hempstead, L.I., N.Y. (M)
- Taddel, John V.**, TV Technician, CBS. Mail: 8788 19 Ave., Brooklyn 14, N.Y. (A)
- Taenser, Erwin**, Project Engineer, Farrand Optical Co., Inc. Mail: 1711 Davidson Ave., Bronx 53, N.Y. (M)
- Tait, Stuart S.**, General Manager, Gevaert (Canada) Ltd., 345 Adelaide St., W., Toronto 2-B, Ont., Canada. (M)
- Takahashi, Tom H.**, Photographer, Sandia Corp. Mail: 1426 S. "J" St., Oxnard, Calif. (A)
- Talamini, Arthur J.**, Engineering Manager, Instrument Div., Allen B. Du Mont Laboratories, Inc., 760 Bloomfield Ave., Clifton, N.J. (M)
- Talbot, Ralph H.**, Development Engineer, Eastman Kodak Co., Kodak Park Works, B-14, Rochester 4, N.Y. (F)
- Tall, Joel**, Audio Engineer, Tape Editor, Columbia Broadcasting System. Mail: 1594 Unionport Rd., New York 62. (A)
- Talley, Charles E.**, Studio Manager, Roxy Theater, Inc., 153 W. 50th St., New York 19. (M)
- Tallian, George**, Sound Engineer, Paramount Pictures, Inc. Mail: 4906 Biloxi Ave., N. Hollywood. (A)
- Tamer, James S.**, Photographic Instrumentation Photographer, Sandia Corp. Mail: 3216 A St., Sandia Base, Albuquerque, N.M. (M)
- Tami, Joseph, Jr.**, Univ. Calif. L.A. Mail: 3919 Third Ave., Los Angeles 8. (S)
- Tanney, J. A.**, President, S.O.S. Cinema Supply Corp., 602 W. 52 St., New York 19. (M)
- Taraba, Vilem**, Technical Manager, Czechoslovak State Film, Lomnického 1123, Prague XIV, Czechoslovakia. (A)
- Taris, Charles M.**, Technical Staff, Bell Telephone Laboratories, Inc. Mail: 11 Adams Ave., Cranford, N.J. (A)
- Tasker, Homer G.**, Chief Engineer, Gillfillan Brothers, Inc., 1815 Venice Blvd., Los Angeles 6. (F)
- Tate, John C.**, Printer Foreman, Acme Film Laboratories, Inc. Mail: 12208 Oxnard St., N. Hollywood. (A)
- Taylor, Ed.**, Film Editor, BBDO. Mail: 5904 Mammoth St., Van Nuys, Calif. (A)
- Taylor, Frank Nash**, Manager, Kodak (South Africa), Ltd., 102 Davies St., Doornfontein, Box 8718, Johannesburg, South Africa. (A)
- Taylor, Frank W.**, Engineer, Technicolor Motion Picture Corp. Mail: 1749 Silverwood Ter., Los Angeles 26. (A)
- Taylor, George E.**, Superintendent, Movielab Laboratories. Mail: 12 E. Ruby Ave., Palisades Park, N.J. (M)
- Taylor, Herbert B.**, Sound Technician, Walt Disney Productions. Mail: 1520 Bel Aire Dr., Glendale 1, Calif. (A)
- Taylor, Willis H., Jr.**, Lawyer, Pennie, Edmonds, Morton, Barrows and Taylor, 247 Park Ave., New York 17. (M)
- Tchakmakdjian, Eriker**, Sound Engineer, Nahas Studios, Pyramids Rd., Cairo, Egypt. (M)
- Teare, Ralph A.**, Manager, Film Recording Section, RCA Victor Div. Mail: Kay Dr. E., R.D.1, Haddonfield, N.J. (M)
- Teasley, Ernest**, Secretary-Treasurer, EDL Co. Mail: Miller Station, Gary 5, Ind. (A)
- Teitelbaum, Ben**, Partner, Hollywood Film Co., 946 Seward St., Hollywood 38. (A)
- Teitelbaum, Harry**, Partner, Hollywood Film Co., 5446 Carlton Way, Hollywood 27. (A)
- Temple, Dwight Irving**, TV Engineer, Technical Supervisor, Columbia Broadcasting System. Mail: 47 Lockwood Ave., New Rochelle, N.Y. (A)
- Templin, Edwin W.**, Supervisor, Electronic Development, Westrex Corp., 6601 Romaine St., Hollywood 38. (F)
- Tennant, Thomas Keith**, AMIET, Victory Theatre, Hogan St., Tagara, Victoria, Australia. (A)
- Terraneau, Randal**, Joint Managing Director, George Humphries and Co., Ltd., 71-77 Whitfield St., London W.1, England. (F)
- Torris, Marcel**, Technical Manager, Laboratoires Eclair. Mail: 12 Rue des Plantances, Epinay sur Seine, France. (M)
- Tesch, Walter L.**, Product Manager, Film Recording, RCA Victor Div. Mail: 117 E. Oak Ave., Moorestown, N.J. (M)
- Tetard, John G.**, Technical Consultant and Adviser, Pathscope Ltd., North Circular Rd., Cricklewood, London N.W.2, England. (M)
- Than, Maung Maung**, Motion-Picture Laboratory Engineer, Ministry of Information, Government of Burma. Mail: 215 Thompson St., Rangoon, Burma. (A)
- Thatcher, Leslie P.**, Owner, Thatcher Film Productions, 10 Parkview Hill Cres., Toronto 13, Ont., Canada. (A)
- Thayer, E. M.**, Technicolor Motion Picture Corp.

Tha - Tre

- Mail: 6719 Templeton St., Huntington Park, Calif. (A)
- Thayer, William L.**, Sound Engineer, Columbia Pictures Corp. Mail: 4923 Gentry Ave., N. Hollywood. (A)
- Thels, H. Grant**, Manager, Film Service Dept., CBS Television. Mail: 158 Hillside Ave., Englewood, N.J. (M)
- Thelma, S. E.**, Sales Engineer, National Theatre Supply. Mail: Box 208, Waverly, Iowa. (M)
- Theodore, Charles**, Vice-President, O'Neill Broadcasting Co. Mail: 1019 Gettysburg Ave., Fresno 4, Calif. (M)
- Theyskens, Adrien L. L.**, 40 Rue du Châtelain, Ixelles, Bruxelles, Belgium. (A)
- This, Dean A.**, Univ. So. Calif. Mail: 4035 W. 60 St., Los Angeles 43. (S)
- Thiebaut, M. L.**, Design Engineer, Technicolor Motion Picture Corp. Mail: 14869 Janine Dr., Whittier, Calif. (A)
- Thiel, Warren H.**, Senior Research Engineer, Consolidated-Vultee Aircraft Corp. Mail: 1836 Robinson Ave., San Diego 3, Calif. (A)
- Thomas, Reinhard A.**, Motion Picture Technician, Bell & Howell Co. Mail: 4507 W. Washington, Los Angeles 19. (A)
- Thomas, Clifton**, President, Hollywood Camera Exchange, 1600 Cahuenga Blvd., Hollywood. (A)
- Thomas, Dolph**, Business Representative, International Sound Technicians, IATSE Local 695, 7614 Sunset Blvd., Hollywood 46. (M)
- Thomas, Donn Henry**, Pacific Union Conf., 7th Day Adventists, 1545 N. Verdugo Rd., Glendale, Calif. (M)
- Thomas, John W.**, 3736 S. Michigan Ave., Chicago. (A)
- Thomas, M. G.**, Div. Manager, Altec Service Corp. Mail: 2030 Fairhaven Circle, N.E., Atlanta, Ga. (A)
- Thomas, Perry M.**, Sales Training Director, Bell & Howell Co. Mail: R. R. 1, Box 205B, Elgin, Ill. (A)
- Thomas, Philip F.**, Test Engineer, Western Electric Co. Mail: 5400 Columbus Ave., Van Nuys, Calif. (A)
- Thomas, Richard**, Chief Consulting Engineer, Richard Thomas Enterprises, Inc. Mail: 725 N. La Cuna Blvd., Los Angeles 46. (M)
- Thomas, Robert B.**, Motion-Picture Producer & Editor, U.S. Navy Bureau of Ordnance. Mail: 53A Dewey St., China Lake, Calif. (A)
- Thomas, William H.**, James B. Lansing Sound, Inc., 2439 Fletcher Dr., Los Angeles 39. (M)
- Thomas, William E.**, L.A. City Col. Mail: 7104 Balboa Blvd., Van Nuys, Calif. (S)
- Thomason, Frank**, Sound Engineer, Rowley United Theatres, Inc., 314 S. Harwood St., Dallas, Tex. (A)
- Thompson, Barton H.**, 383 Dalehurst Ave., Los Angeles 24. (A)
- Thompson, C. J. P.**, Mariners, Christchurch Rd., Virginia Water, Surrey, England. (A)
- Thompson, Carroll C.**, Motion Picture Producer, U.S. Navy Electronic Laboratory. Mail: 630 Gage Dr., San Diego 6, Calif. (A)
- Thompson, Lloyd**, Vice-President, The Calvin Co., 1105 Truman Rd., Kansas City 6, Mo. (F)
- Thompson, Orville I.**, Director of Education, DeVry Technical Institute, 4141 W. Belmont Ave., Chicago 41. (M)
- Thompson, R. H.**, 4245 Riverton Ave., N. Hollywood. (A)
- Thomson, C. Leslie**, Kingston, Liberton, Edinburgh 9, Scotland. (A)
- Thorn, Thomas C.**, Laboratory Manager, Pathe-scope Ltd., Laboratories. Mail: 29 Florida Rd., Thornton Heath, Surrey, England. (M)
- Thorne, Frederick Rowe**, Director of Sight and Sound Recording Studio, Secretary of Audio-Visual Aids, Board of National Missions. Mail: 465 W. 23 St., New York 11. (M)
- Thornton, C. Victor**, President, Thornton Steel Co., Box 6958, Fort Worth, Tex. (A)
- Thornton, Michael E.**, Sound Recording Engineer, USAF, Lookout Mountain Laboratory. Mail: 5654 Katherine Ave., Van Nuys, Calif. (A)
- Thrasher, Maj. Waldo V.**, U.S. Army Signal Corps. Mail: 291 Highland Ave., Elberton Village, Long Branch, N.J. (M)
- Thulin, Einar, Jr.**, TV Cameraman, WABD-TV. Mail: 2393 Richmond Rd., Staten Is. 6, N.Y. (A)
- Thursby, Raymond H.**, Unit Manager, United Productions of America. Mail: 6303 N. Avon Ave., San Gabriel, Calif. (A)
- Tickes, Samuel**, Traffic Manager, Realart Pictures Corp. Mail: 4735 N. Central Park Ave., Chicago 25. (M)
- Tickner, A. J.**, Head, Guidance & Control Div., U.S. Naval Ordnance Test Station, Pasadena Annex. Mail: 238 Mockingbird La., South Pasadena, Calif. (A)
- Tingley, George Richard**, Manager, TV Engineering, Allen B. Du Mont Laboratories, Inc., 8 Main Ave., Passaic, N.J. (M)
- Tinker, Clarence J.**, Motion-Picture Producer, Michigan Dept. of Conservation. Mail: 403 Albert Ave., East Lansing, Mich. (A)
- Tinkham, Russell J.**, Physicist, 719 DeSoto Dr., Palo Alto, Calif. (A)
- Todaro, Fred G.**, Design and Engineering, Negative and Positive Processing Equipment, Color Service Co. Mail: 320 Albemarle Rd., Brooklyn, N.Y. (M)
- Todd, Aaron G., Jr.**, Instrumentation Specialist, USN Electronics Laboratory. Mail: 4136 Georgia St., San Diego 3, Calif. (A)
- Todd, Clayton S.**, Engineer, M-G-M Studios. Mail: 3354 Mills Ave., La Crescenta, Calif. (A)
- Todd, Howard G.**, Electrical Foreman, Universal Pictures Corp. Mail: 12015 Sarah St., N. Hollywood. (A)
- Todd, Samuel R.**, Consulting Electrical Engineer, 65 W. Jackson Blvd., Box 103, Chicago 4. (M)
- Toeppe, William J., Jr.**, Electronics Engineer, The Ralph M. Parsons Co., 135 W. Dayton St., Pasadena 2, Calif. (A)
- Tolbert, Howard O.**, Control Chemist, Contract Employment. Mail: 308 N. Garfield, Monterey Park, Calif. (A)
- Tompkins, Rutledge B.**, President, International Projector Corp., 55 LaFrance Ave., Bloomfield, N.J. (M)
- Toney, William V.**, Purchasing Agent, Maintenance Chief, Tri-States Theater Corp., Paramount Bldg., Des Moines 9, Iowa. (M)
- Torp, Richard V.**, Photographer & Color Technician, Technicolor Motion Picture Corp., Research Dept., 6311 Romaine, Hollywood 38. (A)
- Tottenhoff, John P.**, Sales Engineer, Watland, Inc. Mail: 930 S. Lincoln, Park Ridge, Ill. (A)
- Toulon, Pierre M. G.**, Consulting Engineer, 104 W. 61 St., New York. (M)
- Tourangeau, Raymond G.**, Technical & Sales Supervisor, Professional Products, Anso, 247 E. Ontario St., Chicago. (A)
- Tower, W. S., Jr.**, Managing Director, Western Electric Co., Ltd., Liberty House, Regent St., London W.1, England. (M)
- Towner, Orrin W.**, Director of Engineering, WHAS, Inc., Sixth and Broadway, Louisville, Ky. (A)
- Townsend, Charles L.**, TV Operations, Film, National Broadcasting Co. Mail: 49 Hillcrest Dr., Dumont, N.J. (M)
- Townsend, James H., Jr.**, Vice-President, Uniforms, Inc., 146 E. 47 St., New York. (M)
- Townley, Malcolm G.**, Asst. Vice-President and Director of Research, Bell & Howell Co., 7100 McCormick Rd., Chicago 45. (F)
- Trad, Victor**, TV Engineer, President, Trad Television Corp. Mail: 82 Almyr Ave., Deal, N.J. (M)
- Trainer, Merrill A.**, Manager, Broadcast Product Planning, RCA Victor Div., Bldg., 15-1, Camden, N.J. (M)
- Transue, Laurence F.**, Plant Technical Superintendent, Photo Products Dept., E. I. du Pont de Nemours. Mail: 107 Scottsville Rd., Rochester 11, N.Y. (M)
- Transue, T. D.**, Inspector, Altec Service Corp. Mail: 2708 Pine, R.R. 5, Box 295, Oklahoma City, Okla. (A)
- Traub, Alan C.**, Research Physicist, American Optical Co., Southbridge, Mass. (A)
- Travers, J. Douglas**, Vice-President in Charge of Production, RKO Pathé, Inc. Mail: The Colony House, Apt. 7J, 3240 Henry Hudson Pkwy., New York 63. (A)
- Tremaine, Howard M.**, USAF, Lookout Mountain Laboratory. Mail: 946 N. Mariposa, Hollywood 29. (M)
- Tremblay, Louis R.**, Photographer, Sperry Corp. Div., New Holland Machine Co. Mail: 536 E. Main St., New Holland, Pa. (A)

Tre - Van

- Trembley, Frank Ward**, Photographer, Box 101, Orlando, Fla. (A)
- Tremper, Richard E.**, Motion-Picture Writer and Director, North American Aviation Corp. Mail: 7220 Metz St., Long Beach, Calif. (A)
- Trentino, Victor**, Motion-Picture Sound Engineer, 2 Via Ipponio, Rome, Italy. (A)
- Trevor, Don-Marc**, Motion-Picture & TV Film Producer, Du Mont Television Network. Mail: 339 E. 58 St., New York 22, (M)
- Tribble, Robert H.**, TV Technician, National Broadcasting Co., Sunset & Vine Streets, Hollywood 28, (A)
- Trimble, L. Starling**, President, General Manager, Trimble Laboratories, Inc. Mail: 4724 Arcola Ave., N. Hollywood. (A)
- Triplet, T. T.**, Manager, Studio Magnetic Recorders Co. Mail: 6133 Whitsett St., N. Hollywood. (A)
- Tritsch, Joe**, 16117 Ventura Blvd., Apt. 37, Encino, Calif. (M)
- Tronolone, Nick**, Motion-Picture and TV Consultant. Mail: 1059 Briar Way, Palisade, N.J. (M)
- Trouant, Virgil Elmer**, Chief Design Engineer, RCA Victor Div. Mail: 250 Wayne Ave., Haddonfield, N.J. (A)
- Troxel, Clayton C.**, Projection Engineer, Loew's, Inc. Mail: 1126 Galloway St., Pacific Palisades, Calif. (A)
- Truhan, Charles S.**, Sound Recording Engineer, Visual Education Service, Boy Scouts of America. Mail: 87 Terrace St., Haworth, N.J. (A)
- Tryssenaar, Edward F. W.**, Leenderweg 179, Eindhoven, Holland. (A)
- Techume, George G.**, Manager, Photographic Sales Dept., Scientific Instrument Division, Bausch & Lomb Optical Co., 635 St. Paul St., Rochester 2, N.Y. (A)
- Tubbs, Gordon H.**, Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (M)
- Tucker, Guillermo**, Manager, Radio Caracas TV, Baracas A. Rio, Caracas, Venezuela. (A)
- Tucker, Morris H.**, Engineering Laboratory Supervisor, Columbia Broadcasting System. Mail: 1530 Archer Rd., Bronx 62, N.Y. (A)
- Tuckerman, Lucien P.**, Staff Member, National Bureau of Standards, Washington 25, D.C. (M)
- Tuley, Joseph**, Projectionist, 8236 Carlin St., Detroit 28, Mich. (A)
- Tulpan, Samuel**, Quality Film Laboratories Co., 450 W. 56 St., New York 19, (A)
- Tunnell, George W.**, Product Administration, RCA Broadcast Section. Mail: 222 W. Plumstead Ave., Lansdowne, Pa. (M)
- Tunncliffe, William W.**, Electrical Engineer, Burkle & Dexter Laboratories, Inc. Mail: 11 Orient St., Winchester, Mass. (A)
- Turner, Quentin C.**, Foreman, Precision Machine Shop, M-G-M Studios. Mail: 9501 El Manor Ave., Los Angeles 45, (A)
- Turner, Walter R.**, Owner-operator, W. R. Turner & Co., 4831 W. Jefferson Blvd., Los Angeles 16, (M)
- Turvey, Carl F.**, Asst. Chief of Production, Motion Picture Service, U.S. Dept. of Agriculture. Mail: 3710 S St., N.W., Washington 7, D.C. (M)
- Tusler, Theodore Henry**, Photographic Supply Merchant, 201 S. Holliston Ave., Pasadena 5, Calif. (A)
- Tuttle, Fordyce E.**, Camera Works, Eastman Kodak Co., 333 State St., Rochester 4, N.Y. (F)
- Tuttle, Harris E.**, Consultant, Motion Picture Photography, Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (F)
- Tydings, Kenneth S.**, Photographic Author, Podiatrist. Mail: 110 E. Chester St., Long Beach, N.Y. (A)
- Tylee, Franklin M.**, High-Speed Motion-Picture Photographer, Bell Telephone Laboratories, Inc., 463 West St., New York 14, (M)
- Tyler, Albert P.**, Supervisor of Motion Pictures, Humble Oil & Refining Co., Box 2180, Houston, Tex. (M)
- Tyner, H. P.**, Sound Engineer, RCA Service Co. Mail: 1907 McKinney Ave., Dallas, Tex. (A)
- Tyo, John H.**, Indiana Univ. Mail: Audio Visual Center, Indiana Univ., Bloomington, Ind. (S)
- Tyson, A. S.**, Asst. Plant Manager, Technicolor Motion Picture Corp., 7043 Jamieson St., Reseda, Calif. (M)
- Udeshi, H. M.**, Siedles Cineradio, Front St., Colombo, Ceylon. (A)
- Ueck, Edward H.**, Electronics Engineer, Capitol Records, Inc. Mail: 4938 Neola Pl., Los Angeles 41, (A)
- Uhlig, Erich J.**, Chief Engineer, Forway Industries, Inc., 122 Green Ave., Woodbury, N.J. (A)
- Ulmer, Alfred E.**, Sound Recording Engineer, RCA Victor Div. Mail: 69 Cresskill Ave., Dumont, N.J. (A)
- Ulrey, Richard S.**, Film Editor, IATSE Local 776. Mail: 1435 W. 23 St., Los Angeles 7, (A)
- Umbarger, Ralph**, Cameraman, Rarig Motion Picture Co. Mail: 3822 Eastern Ave., Seattle 3, Wash. (A)
- Underhill, Charles R., Jr.**, Administrator, Special Assignments, Theatre & Industrial Marketing Div., RCA Victor Div. Mail: 255 Rhoads Ave., Haddonfield, N.J. (M)
- Underwood, Lawrence C.**, Manager, Projectionist, Hiram College Theatre, Hiram College, Hiram, Ohio. (A)
- Unger, Albert J.**, 1051 University Ave., New York. (A)
- Unger, William H.**, Executive and Secretary, Elliot-Unger-Elliott Motion Pictures, Inc. Mail: 188 Highwood Ave., Tenafly, N.J. (M)
- Unk, Jaap M.**, Professor, Electrical Engineering, Delft University, Steynlaan 5, Hilversum, The Netherlands. (A)
- Upp, Philip K.**, 1020 Lawrence Ave., Chicago. (A)
- Upton, John**, 465 Belanger Rd., Grosse Pointe Farms 30, Mich. (M)
- Urban, Jack C.**, Owner, Urban Engineering. Mail: 10533 Sarah St., N. Hollywood. (M)
- Urquhart, Donald M.**, Technician, Color Technique. Mail: 2814 N. Broadway, Chicago 14, (M)
- Urschel, Herman**, Sound and Laboratory Technician, Western Cine Service. Mail: 917 S. Gilpin St., Denver 9, Colo. (A)
- Ushijima, Henry**, Director, Production Services, Geo. W. Colburn Laboratory, Inc. Mail: 1101 Harrison Ave., Park Ridge, Ill. (A)
- Usuf, Mohammad T.**, Engineer, Western Electric Co. (Near East), Karachi, Pakistan. (A)
- Utiek, Sigmond**, Laboratory Technician, Reeves Sound Studios, Inc. Mail: 646 Rosedale Ave., New York. (A)
- Vadillo, Frank**, General Manager, Gran Bazar S.A. Mail: Box 160, Merida, Yucatan, Mexico. (A)
- Valentine, Christian, Jr.**, Art Director & Executive Coordinator, TV Commercials, Biow Co. Mail: Ludlow Dr., Chappaqua, N.Y. (A)
- Valentino, Fred**, Box 4687, San Francisco, Calif. (A)
- Valentino, Thomas J.**, General Manager, Thomas J. Valentino, Inc., 150 W. 46 St., New York 36, (M)
- Valenrio, Vibo V.**, Director of Photography, Signal Corps Pictorial Center. Mail: 160-10 Cross Island Pkwy., Whitestone 57, N.Y. (A)
- Valenzio, Victor E.**, Motion-Picture Cameraman, International Photographers, IATSE Local 644. Mail: 101-64 105 St., Ozone Park 16, N.Y. (A)
- Vales, George L.**, National Broadcasting Co., Broadcast Film Dept., 30 Rockefeller Plaza, Room 666, New York 20, (A)
- Vallen, E. J.**, President, Vallen, Inc., 225 Bluff St., Akron 4, Ohio. (A)
- Vance, Robert G.**, Cameraman, Byron, Inc. Mail: R.R. 4, Box 325, Alexandria, Va. (A)
- Van Cleave, Nathan**, Composer, Arranger, Conductor, Paramount Pictures. Mail: 12180 Laurel Ter. Dr., North Hollywood. (A)
- Van den Broek, J. A.**, Design Engineer, Argus Cameras, Inc., Ann Arbor, Mich. (A)
- Van Deren, H. S., Jr.**, Director, Audio-Visual Dept., Methodist Publishing House. Mail: 810 Broad St., Nashville, Tenn. (M)
- Vanderford, H. Leroy**, Film Production Manager, Film-Radio-Display Div., American Telephone & Telegraph Co., 195 Broadway, New York. (A)
- Vanderhant, Bert**, Product Designer, Oscar F. Carlson Co., 2600 Irving Park Rd., Chicago 18, (A)
- Vanderhoek, E. F.**, Manager, Westrex Co. (Asia), 138 Robinson Rd., Singapore, Malaya. (M)
- Vandervort, D. L.**, Physicist, Eastman Kodak Co., Kodak Park, Rochester 4, N.Y. (A)

Van - Wal

- Van Duyn, Eugene D.**, District Manager, RCA Service Co. Mail: 127 W. 68 St., Kansas City, Mo. (A)
- Van Dyke, Willard**, Secretary, Affiliated Film Producers, Inc., 164 E. 38 St., New York 16. (A)
- Van Ewing, William**, Univ. Miami. Mail: 4316 Fairfax Ave., Dallas 5, Tex. (S)
- Van Husan, F. A.**, State Theatre, 1412 Farnam St., Omaha, Nebr. (A)
- Van Marken, Bernard S.**, District Manager, Gevaert (Canada) Ltd. Mail: 65 Cote Vertu, Ville St. Laurent, Que., Canada. (A)
- Van Niman, R. T.**, Product Manager, Audio-Visual Products Group, Engineering Products Dept., RCA Victor Div. Mail: Parkview Apts., Apt. 903A, Collingswood, N.J. (F)
- Vanoni, Vito A.**, Assoc. Professor of Hydraulics, California Inst. Technology, 1201 E. California St., Pasadena 4, Calif. (A)
- Van Slyker, Richard**, 5649 Falls Grove St., Los Angeles 16. (A)
- Van Tetering, Anthony M. A.**, President, Animex, Inc., Nieuwe Gracht 7, Haarlem, Holland. (M)
- Van Vollenhoven, Leopold**, Motion-Picture Technician, DeLuxe Laboratories, Inc. Mail: 34 Hillside Ave., Apt. 1V, New York 34. (M)
- Van Weyenbergh, G. F.**, Manager, Westrex Co. (France-Belgium), 76 Place des Martyrs, Brussels, Belgium. (A)
- Varden, Lloyd E.**, Vice-President, Technical Director, Pavelle Color, Inc., 533 W. 57 St., New York 19. (M)
- Varnum, Jennison**, Sound Engineer, Missions Visualized, Inc. Mail: 1618 Tulare Ave., Burbank, Calif. (A)
- Vary, Willard E.**, Head, Physical Tests Div., U.S. Naval Photographic Center. Mail: 4734 Bromley Ave., Washington 23, D.C. (M)
- Vast, Eric Charles**, Coghurst Hall Gardens, Ivy House La., Ore, Nr. Hastings, Sussex, England. (A)
- Vaughan, Ray**, Filmcraft, Laboratories, 35-39 Missenden Rd., Camperdown, Sydney, Australia. (M)
- Vaughan, William K.**, Engineering Consultant, Walker-Turner Div., Kearney & Trecker Corp., Plainfield, N.J. (A)
- Veal, T. G.**, Research Associate, Physics Dept., Eastman Kodak Co. Mail: 81 Shellwood Dr., Rochester, N.Y. (F)
- Veldeman, William B.**, Service Manager, Photo & Sound Co. Mail: 78 Starr Way, Mountain View, Calif. (M)
- Venard, Charles L.**, Venard Organization, 702 S. Adams St., Peoria 2, Ill. (A)
- Verdeckberg, Robert A.**, Univ. So. Calif. Mail: 721 W. 30th St., Los Angeles. (S)
- Ver Halen, C. J., Jr.**, Ver Halen Publishing Co., 1159 N. Highland Ave., Hollywood 38. (M)
- Vermeulen, R.**, % Bibliotheek-Centrale, N.V. Philips Gloeilampenfabrieken, Eindhoven, Holland. (A)
- Verran, Bruce H.**, Southwest Film Laboratory, 2015 Young St., Dallas 2, Tex. (A)
- Vickers, J. H.**, President, Carolina Delivery Service Co. Mail: Box 1145, Charlotte 1, N.C. (A)
- Vidor, Zolt**, Motion-Picture Cameraman, Freelance, 333 W. 57 St., New York. (M)
- Viets, Ivan**, Mechanical Engineer, Parker Aircraft Co. Mail: 2140 Glenada Ave., Montrose, Calif. (M)
- Viguie, Juan E. Jr.**, President, Viguie Film Productions, Inc., Box 9803, Santurce, Puerto Rico. (M)
- Viles, Frank L.**, Engineer Television Broadcasting, KFMB-TV. Mail: 1838 Grand Ave., San Diego 9, Calif. (A)
- Vincent, Lou J.**, Superintendent, Acme Film Laboratories, Inc., 1161 N. Highland Ave., Hollywood 38. (M)
- Vinton, Charles**, Managing Director, Messrs. W. Vinten, Ltd. Mail: 715 N. Circular Rd., London N.W.2, England. (A)
- Vinton, William H.**, Research Manager, Du Pont Photo Products. Mail: Du Pont Club, Parlin, N.J. (M)
- Vittum, Paul W.**, Chemist, Research Supervisor, Eastman Kodak Co., Kodak Park Works, Rochester 4, N.Y. (M)
- Virie, Jean**, 70 Ave. des Ternes, Paris 17*, France. (A)
- Black, Robert C.**, Univ. So. Calif. Mail: 2258 Luana La., Montrose, Calif. (S)
- Vlahos, Petro**, Motion Picture Research Council, 1421 N. Western Ave., Hollywood 27. (M)
- Vogel, Paul C.**, Director of Photography, M-G-M Studios. Mail: 2014 S. Beverly Glen, Los Angeles (A) 25.
- Vokes, H. Wesley**, Univ. So. Calif. Mail: 4064B Abourne Rd., Los Angeles 16. (S)
- Volkmann, John E.**, Manager, Theatre Equipment Engineering, RCA Victor Div. Mail: 212 Fourth Ave., Haddon Heights, N.J. (F)
- Volpe, Frank**, Sound Technician, RCA Victor Div. Mail: 7675 Shadyglade Ave., N. Hollywood. (A)
- von Bernewitz, Bernard F.**, Photo Technologist, David Taylor Model Basin. Mail: 10123 Greenock Rd., Silver Spring, Md. (A)
- von Wehrden, Carl**, 1435 Alewa Dr., Honolulu, T.H. (A)
- Voras, Robert P.**, Mechanical Engineer, Simpson Optical Mfg. Co. Mail: Box 83, Palos Park, Ill. (A)
- Vorisek, John F.**, Manager, Disc Div., Reeves Sound Studios, Inc. Mail: 83 Fairview Rd., Hempstead, L.I., N.Y. (A)
- Vorisek, Richard J.**, 55 White Birch La., Stamford, Conn. (A)
- Vorontsov, Alexis**, Film Section, UNESCO. Mail: 10 Rue Madoemoiselle, Paris 15*, France. (A)
- Vosburgh, Richard V.**, Video Transcription Editor, Paramount Television (KTLA). Mail: 5800 Green Oak Dr., Hollywood 28. (A)
- Vose, George E.**, Studio Engineer, National Broadcasting Co. Mail: 29 Revere Dr., Stamford, Conn. (A)
- Waddell, David**, Engineer, Altec Service Corp. Mail: 95 North St., Stoneham, Mass. (A)
- Waddell, John H.**, Manager, Fastax Div., Wollensak Optical Co., 850 Hudson Ave., Rochester 21, N.Y. (F)
- Waddington, Lester E.**, Director, Radio and TV Production, Morse International, Inc. Mail: 16 Garden City Rd., Darien, Conn. (M)
- Wade, Edward P.**, Technicolor Technician, Technicolor Motion Picture Corp. Mail: 5640 Santa Monica Blvd., Hollywood. (A)
- Wade, Neil G., III**, Vice-President, N. G. Wade Investment Co. Mail: Box 266, Folkston, Ga. (A)
- Wade, Roger W.**, Photographer, Motion-Picture Producer, Roger Wade Productions. Mail: 35 Mitchell Rd., Port Washington, L.I., N.Y. (M)
- Wade, William J.**, Republic Studios. Mail: 6227 Kraft Ave., N. Hollywood. (A)
- Wadlow, Huston E.**, Chief Engineer, European Motion Picture Service, Maintenance Supply Branch, APO 807, % Postmaster, New York. (M)
- Wagg, Alfred**, Cameraman, Journalist and Film-Director Producer, Alfred Wagg Pictures. Mail: R.D.2, Stepney, Conn. (M)
- Wagner, Chris**, Owner, Chris Wagner, Scientific Instruments. Mail: P.O. Drawer 1317, Hemet, Calif. (M)
- Wagner, Karl L.**, Independent Producer. Mail: 501 C.C. Bk. Bldg., Des Moines 9, Iowa. (M)
- Wagner, Richard J.**, Sound Technician, Paramount Pictures. Mail: 5661 Lemon Gr., Hollywood 39. (A)
- Wald, Donald J.**, Univ. So. Calif. Mail: Univ. So. Calif. Gen. Del., 3518 University Ave., Los Angeles 7. (S)
- Wales, Lawrence R.**, Sales Representative, Eastman Kodak Co. Mail: P.O. Box 687, 130 Robinson Rd., Singapore. (A)
- Walker, A. Prose**, Manager of Engineering, National Association of Radio and Television Broadcasters 1771 N St., N.W., Washington 6, D.C. (M)
- Walker, Alberto W.**, % M-G-M, Casilla 922, Lima, Peru. (A)
- Walker, Algernon G.**, Secretary-Treasurer, General Manager, Allend'or Productions, Inc., 1161 N. Highland Ave., Hollywood 38. (M)
- Walker, Edwin M.**, Motion-Picture Laboratory Technician, USAF, Wright-Patterson AFB. Mail: 20 Colley Pl., Dayton 10, Ohio. (M)
- Walker, Frederick Robert**, District Sales Manager, Broadcast Equipment, General Electric Co. Mail: 1817 Midwick Dr., Altadena, Calif. (M)
- Walker, Harold St. C.**, Manager, Montreal District, Dominion Sound Equipments, Ltd., 4040 St. Catherine St., W., Montreal 6, Que., Canada. (M)
- Walker, John J.**, Director of Technical Operations, Encyclopaedia Britannica Films. Mail: 1334 Arbor Ave., Highland Park, Ill. (A)
- Walker, Joseph B.**, Owner, Radio Optical Re-

Wal - Wei

- search Co. Mail: 1559 N. Genesee Ave., Hollywood 46, (M)
- Walker, Robert O.**, President, Walker American Corp., 800 Beaumont St., St. Louis 6, Mo. (M)
- Walker, Warren B.**, District Engineer, General Electric Co. Mail: 136 W. 55 St., New York 19, (A)
- Wall, John M.**, President, John M. Wall Machine Co., 107 N. Franklin St., Syracuse 4, N.Y. (F)
- Wall, Walter I.**, Field Engineer, RCA Service Co. Mail: 589 W. Englewood Ave., West Englewood, N.J. (A)
- Wallace, Melvin**, 306 W. Hayworth Ave., Los Angeles 36, (S)
- Waller, Fred**, President, Vitarama Corp., Chairman of the Board, Cinerama, Inc. Mail: 136 Southdown Rd., Huntington, L.I., N.Y. (F)
- Waller, John V.**, 5909 Cranston Rd., Washington 16, D.C. (A)
- Wallin, Walter**, Optical Physicist. Mail: 20226 Arminta St., Canoga Park, Calif. (A)
- Wallman, Irwin**, Production Manager, Shamus Culhane Productions, Inc. Mail: 141-07 71 Ave., Flushing, N.Y. (A)
- Walls, Fred M.**, Sound Engineer, 827 Wayne, Topeka, Kan. (M)
- Walsh, Wilbert H.**, Projectionist, Rugoff and Becker. Mail: 65-08 182 St., Flushing, N.Y. (A)
- Walter, George H.**, Lorraine Carbons. Mail: 11 Snyder, Toms River, N.J. (M)
- Walters, W. H.**, Owner-Manager, Walters Electric Co., 740 Third Ave., New York 17, (A)
- Walther, E. L.**, Chief Engineer, RCA Photophone of Australia, Pty., Ltd., 221 Elizabeth St., Sydney, Australia. (A)
- Walworth, Vivian K.**, Chemist, Polaroid Corp. Mail: 24 Valley Rd., Kalmia Woods, Concord, Mass. (A)
- Waner, John M.**, Motion Picture Film Dept., West Coast Div., Eastman Kodak Co. Mail: 4930 Woodman Ave., Apt. 15, Sherman Oaks, Calif. (A)
- Wankel, Ferdinand A.**, Labor Relations Administrator, National Broadcasting Co. Mail: 66 Aberdeen Rd., New Hyde Park, N.Y. (A)
- Ward, Alvis A.**, Vice-President, General Manager, Altec Lansing Corp. Mail: 4640 Hayvenhurst Ave., Encino, Calif. (M)
- Ward, Edwin J.**, Training Assistant, Shell Oil Co. Mail: 95 E. Poplar St., Zionville, Ind. (A)
- Ward, H. Connell**, Engineer, RCA Victor Div., 1560 N. Vine St., Hollywood. (A)
- Ward, Richard H.**, TV Technician, WRGB, General Electric Co., 60 Washington Ave., Schenectady, N.Y. (A)
- Ward, Roy D.**, Projection Engineer, Columbia Pictures Corp. Mail: 6019 Ethel Ave., Van Nuys, Calif. (A)
- Ward, William F.**, 9857 Yoakum Dr., Beverly Hills, Calif. (M)
- Wards, Robert F.**, Laboratory Superintendent, Hollywood Film Enterprises. Mail: 7006 Sophia Ave., Van Nuys, Calif. (M)
- Warne, Clarence H.**, 2935 Briar Knoll Dr., Hollywood 46, (A)
- Warmisham, Arthur**, Taylor, Taylor & Hobson, Stroughton St., Leicester, England. (F)
- Warn, B. Edward**, Vice-President and Manager, Hollywood Div., Westrex Corp., 6601 Romaine St., Hollywood 38, (M)
- Warndorf, Lt. Col. J. P.**, Deputy Commander, Lookout Mountain Laboratory, 1352d Motion Picture Squadron, USAF. Mail: 13443 Bassett St., Van Nuys, Calif. (M)
- Warnecke, Edward M.**, Motion-Picture Film Dept., Eastman Kodak Co., 342 Madison Ave., New York 17, (M)
- Warren, Aubrey C.**, Sound Recorder Engineering and Manufacturing. Mail: 10633 Chandler Blvd., N. Hollywood. (M)
- Warren, Davo**, Salem College, Salem, W. Va. (A)
- Warren, Dwight**, 825 Chahuenga Blvd., Hollywood 38, (M)
- Warren, Everett A.**, Director, Audio Visual Center, Notre Dame Univ., 221 Main Bldg., Notre Dame, Ind. (A)
- Washburn, Joseph H.**, Technical Assistant to General Sales Manager, Ozalid Div., General Aniline & Film Corp., 3815 W. Fort St., Detroit 16, Mich. (A)
- Washick, Walter J.**, Design Draftsman, Technicolor Motion Picture Corp. Mail: 1931 Lietz Ave., Burbank, Calif. (A)
- Wassell, James L.**, Manager, Midwestern Region, Ansco Motion Picture Film Div., 247 E. Ontario St., Chicago 11, (M)
- Waterman, William**, President, Waterman Products Co., Inc., 2445-63 Emerald St., Philadelphia 25, Pa. (M)
- Watermeyer, Erwin**, Olympic Hotel, 725 S. Westlake Ave., Los Angeles 57, (M)
- Watkins, Alfred W.**, M-G-M British Studios, Ltd., Boreham Wood, Herts, England. (M)
- Watkins, James E.**, Engineer, Philips Laboratories, Inc., 100 E. 42 St., New York 17, (M)
- Watkins, Richard**, Northwestern Univ. Mail: 4654 Milwaukee Ave., Chicago 30, (S)
- Watkins, Roderick H.**, Box 316, Winona, Minn. (A)
- Watkinson, J. Barry**, 919 S. 31 Ave., Yakima, Wash. (M)
- Watson, H.**, Univ. Calif. L.A. Mail: 115 Monterey Blvd., Hermosa, Calif. (S)
- Watson, Waldon O.**, Supervisor, Sound Dept., Republic Productions, Inc. Mail: 4941 Agnes Ave., N. Hollywood. (A)
- Watterlohn, R. H.**, Electronics Engineer, Bell & Howell Co. Mail: 8836 N. Central Ave., Morton Grove, Ill. (M)
- Watton, Alan, Jr.**, Chief, Servo-Controls and Special Projects Section, Propeller Laboratory, Headquarters, Wright Air Development Center, Wright Patterson AFB. Mail: 574 Acorn Dr., Dayton 9, Ohio. (A)
- Waugh, Capt. Robert W.**, Photo Section, 1st Marine Div. Mail: 114-B Wonju Cir., DeLuz Homes, Oceanside, Calif. (A)
- Waxler, Ben**, Radio and TV Instructor, Crescent School of Radio and Television. Mail: 1956 Bathgate Ave., Bronx 57, N.Y. (A)
- Weaver, Joe B.**, Secretary, Industrial Development Engineering Associates, Inc. Mail: Box 177AA, R.R. 5, Noblesville, Ind. (A)
- Webb, Harry**, Univ. Minnesota. Mail: 828 University Ave. S.E., Minneapolis, Minn. (S)
- Webb, Julian H.**, Research Physicist, Eastman Kodak Co. Mail: 290 Hollywood Ave., Rochester, N.Y. (A)
- Webb, Raymond P.**, Sensitometry Engineer, M-G-M Studios. Mail: 3844 Goldwyn Ter., Culver City, Calif. (A)
- Webb, Richard C.**, Research Engineer, Denver Research Institute. Mail: 2440 S. Dahlia St., Denver 20, Colo. (M)
- Weber, Lt. Carlton F.**, Director of Photography and Television Recording, USAF-TV, 1354 Video Production Sq., Orlando AFB. Mail: 2311 Hand Blvd., Orlando, Fla. (M)
- Weber, John P., Jr.**, Senior Electronics Design Engineer, Bell & Howell Co. Mail: 8907 Mansfield Ave., Morton Grove, Ill. (M)
- Weber, L. Eugene**, Store Supervisor, Eastman Kodak Stores Co. Mail: 234 Gillick St., Park Ridge, Ill. (A)
- Weber, Raymond L.**, 531 Eighth Ave. W., Calgary, Alta. Canada. (A)
- Wedmore, Basil T.**, Electrical Engineer, Westrex Corp. Mail: 1480 Pleasant Valley Way, West Orange, N.J. (M)
- Weed, Don W.**, Sales Manager, Color Reproduction Co. Mail: 14221 Hortense St., Sherman Oaks, Calif. (A)
- Weener, Hendrik**, Free-Lance Cameraman, 56-03 137th St., Flushing, N.Y. (M)
- Weigel, Edward M.**, Development Engineer, Eastman Kodak Co. Mail: 131 E. Rancho Dr., Rochester 16, N.Y. (A)
- Weil, Nash**, Vice-President, Wil-Kin Theater Supply, Inc., 301 North Ave., N.E., Atlanta, Ga. (A)
- Weinberg, Sydney A.**, Associate in Radiology, Strong Memorial Hospital. Mail: 1638 Penfield Rd. Rochester 10, N.Y. (M)
- Weinberger, Isaak**, Head of I. Weinberger, Grabenwies 2, Zurich, Switzerland. (A)
- Weiner, James R.**, Chief Engineer, Remington Rand, Inc., Eckert-Mauchly Div., 2300 W. Allegheny Ave., Philadelphia, Pa. (A)
- Weiner, Stuart**, Motion-Picture Photographer, 1342 E. Nancy Ln., Phoenix, Ariz. (M)
- Weiser, Sidney**, Director of Research, Federal Manufacturing and Engineering Corp. Mail: 255-43 75 Ave., Glen Oaks, N.Y. (M)
- Weisman, Susan E.**, N.Y. Univ. Mail: 98 Riverside Dr., New York. (S)

Wei - Wie

- Weiss, Harry Allan**, Sound Technician, Cinesound Co. Mail: 6126 Orange St., Los Angeles 48. (A)
- Weiss, Joseph**, Field Representative, RCA Service Co., Inc. Mail: 179 Clinton Ave., New Brighton, S.I., N.Y. (A)
- Weiss, J. Paul**, Research Physicist, E. I. du Pont de Nemours & Co. Mail: 908 New England Dr., Westfield, N.J. (M)
- Weitz, Loyal**, Univ. So. Calif. Mail: 1909 Farrell, Redondo Beach, Calif. (S)
- Weitzel, A. G.**, Director, Motion, Still and TV, Firestone Tire and Rubber Co. Mail: 923 Hardesty Blvd., Akron 20, Ohio. (M)
- Welch, Clifford E.**, 4180 Elmer Ave., N. Hollywood. (M)
- Weller, Donald A.**, Radio Engineer, Chief Engineer, WISN Division, The Hearst Corp. Mail: 819 E. Beaumont Ave., Milwaukee 11, Wis. (M)
- Weller, William R.**, Photographic Engineer, Eastman Kodak Co. Mail: 381 Meadow Dr., Rochester 18, N.Y. (A)
- Wells, Clifford**, Machinist, Ace Film Laboratories, Inc. Mail: 2105 Avenue Z, Brooklyn 35, N.Y. (A)
- Wells, Gerald G., Sr.**, Camera and Projector Service. Mail: 74 E. Chalmers Ave., Youngstown, Ohio. (A)
- Wells, Thomas H.**, Recording Engineer, 1920 Wilbur St., San Diego 9, Calif. (M)
- Wells, W. W.**, Operating Engineer, Twentieth Century-Fox Studios. Mail: 10286 Cheviot Dr., Los Angeles 64. (A)
- Welsh, Steven**, Sound Service Engineer, Altec Service Corp. Mail: 6240 N. Tripp Ave., Chicago 30. (A)
- Welty, Thomas D.**, Operations Engineer, Rarig Motion Picture Company. Mail: 12047 14 Ave., N.E., Seattle 55, Wash. (A)
- Wendt, Harold F.**, Owner, Manager, Wendt Adv. Agency, Spitzer Bldg., Toledo 4, Ohio. (A)
- Wendt, Paul E.**, Assoc. Professor Education and Director, Audio-Visual Dept., San Francisco St. Col. Mail: 241 Molino Dr., San Francisco 27, Calif. (M)
- Weniger, George E.**, Owner, Cascade Theatre, Sisters, Ore. (A)
- Wente, Edward C.**, Research Physicist, Bell Telephone Laboratories. Mail: 42 Colt Rd., Summit, N.J. (F)
- Wentker, Fred W.**, District Service Manager (Chicago District), RCA Service Co. Mail: 1505 Oak Ave., Evanston, Ill. (M)
- Wenzel, Fred J.**, President, Wenzel Projector Co., 2509 S. State St., Chicago 16. (A)
- Werner, Friedrich**, Physicist, Askania-Werke, 88 Bundesallee, Berlin-Friedenau, Germany. (M)
- Wessel, Karl H.**, Chief Engineer, Oxford Electric Corp. Mail: 4892 N. Mason Ave., Chicago 30. (M)
- Wesson, Rufus**, Engineer, Eastman Kodak Co., Kodak Park Works. Mail: R.D.1, Honeoye Falls, N.Y. (M)
- West, George R.**, Univ. So. Calif. Mail: 5629 Ensign St., N. Hollywood. (S)
- West, John H.**, In Charge, Film Renovating and Treating Laboratory, Rapid Film Technique. Mail: % R. K. Reidford, 35-25 77 St., Jackson Heights, L.I., N.Y. (M)
- West, Lawrence**, Television Engineer, KPXC Inc. Mail: 114 Jefferson Dr., Mill Valley, Calif. (A)
- Wester, Arnold J.**, Executive, Producer, Director, William Esty Advertising Co., Inc., 6331 Hollywood Blvd., Hollywood 28. (A)
- Westfall, Eugene F.**, Sound Technician, Warner Bros. Pictures. Mail: 4737 Burnet Ave., Sherman Oaks, Calif. (A)
- Westfall, Ralph**, Technical Assistant, Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38. (A)
- Westfall, Lt. Robert M.**, U.S. Navy. Mail: 616 Carla Way, La Jolla, Calif. (M)
- Westhaver, John L.**, Projectionist, San Diego 4 Theaters Corp. Mail: 2877 Gunn St., San Diego 4, Calif. (A)
- Westheimer, Joseph**, Cameraman, Title and Optical Dept., Consolidated Film Industries. Mail: 204 S. Bedford Dr., Beverly Hills, Calif. (A)
- Westing, John C.**, Sound Engineer, DeFrenes Co. Mail: 21 S. Farragut St., Philadelphia 39, Pa. (A)
- Weston, Robert McVitie**, Managing Director, SIMPL, Ltd. Mail: 1-4 Lambeth High St., London, S.E.1, England. (A)
- Weston, William R.**, Black Sivalls & Bryson, Inc. Mail: 4033 S. Benton, Kansas City, Mo. (A)
- Westphal, William H.**, Raw Stock Sales, W. J. German, Inc. Mail: 224 Hamilton Rd., Ridgewood, N.J. (M)
- Wetzel, W. W.**, Technical Director, Minnesota Mining & Mfg. Co. Mail: 725 Ridge St., St. Paul, Minn. (M)
- Wexler, Sy**, Cameraman, Churchill-Wexler Film Productions. Mail: 1616 N. Curson Ave., Los Angeles 46. (A)
- Whaley, Donald W.**, Univ. So. Calif. Mail: 841 W. 73 St., Los Angeles 44. (S)
- Wheeler, Charles F.**, Assistant Cameraman, Local 659. Mail: 3129 Haddington Dr., Los Angeles 64. (A)
- Wheeler, Ronald E.**, Partner, Wheeler Marshall Machine Co. Mail: 307 Cherry Rd., Syracuse 9, N.Y. (M)
- Wheeler, E. F.**, Managing Director, Dekko Cameras, Ltd., Telford Way East Acton, London W.3, England. (A)
- Whitaker, E. E.**, Operations Manager, Box 1713, Fox Theater Bldg., Atlanta, Ga. (A)
- White, Charles E.**, Communications Engineer, Medical Research Laboratory, U.S. Naval Submarine Base. Mail: Box 137, New London, Conn. (A)
- White, Deane E.**, Research Laboratory Director, Research Div., Photo Products Dept., E. I. du Pont de Nemours and Co., Inc., Parlin, N.J. (F)
- White, H. E.**, Field Service Engineer, Eastman Kodak Co. Mail: Timberlane, Westport, Conn. (F)
- White, Reginald A.**, Engineer, General Precision Laboratory, Inc. Mail: 94 Park Rd., Deepwood, Chappaqua, N.Y. (A)
- White, Roger H.**, Sound Recordist, 10600 Art St., Sunland, Calif. (A)
- White, Roy A.**, TV Engineer, Studio Supervisor, Paramount Television Productions, Inc. Mail: 913 North Frederic, Burbank, Calif. (A)
- White, William H.**, Univ. So. Calif. Mail: 2450 Via Compesina, Palos Verdes Estates, Calif. (S)
- Whiteside, Duncan**, Director of Dept. of Television-Films-Radio, Univ. of Mississippi. Mail: Box 5, University, Miss. (A)
- Whitley, Eric G.**, Technical Writer, Allen B. Du Mont Laboratories, Inc. Mail: 160 Gordonhurst Ave., Apt. 32-G, Montclair, N.J. (A)
- Whitman, Kenneth C.**, TV Engineer, KCOP-TV. Mail: 14236 Hart St., Van Nuys, Calif. (A)
- Whitman, Vernon E.**, Research Director, Graflex, Inc. Mail: 90 Windemere Rd., Rochester 10, N.Y. N.Y. (M)
- Whitmore, Ralph D.**, Mechanical Engineer, Twentieth Century-Fox Film Corp., 444 W. 56 St., New York 19. (A)
- Whitney, Will A.**, WGN News Div., Tribune Tower, 444 N. Michigan Ave., Chicago 11. (A)
- Whittelsey, Dudley M.**, Asst. Account Executive, Fletcher D. Richards, Inc. Mail: 199 F Howard Dr., Bergenfield, N.J. (A)
- Whittington, William E.**, 11537 Otsego St., N. Hollywood. (A)
- Wick, Oscar Franz**, TV Engineer, National Broadcasting Co. Mail: 9300 Fourth Ave., Inglewood, Calif. (A)
- Wicker, L. P.**, Sound and Projection Sales Engineer, Standard Theatre Supply Co., 215 E. Washington St., Greensboro, N.C. (M)
- Wickins, Leo**, Cine Specialist, Repair and Manufacturing, % Cinesound Studios, 541 Darling St., Rozelle, N.S.W., Australia. (A)
- Widing, C. George**, Laboratory Engineer. Mail: 8764 Beverly Blvd., Los Angeles. (A)
- Widmayer, William L.**, Asst. Head, Camera Dept., Columbia Pictures Corp. Mail: 5340 Teesdale Ave., N. Hollywood. (A)
- Widmer, J. Arthur**, Chemist, Warner Bros. Pictures. Mail: 6426 La Punta Dr., Hollywood 28. (A)
- Wieder, Harold**, Optical Engineer, RCA Laboratories Div., Princeton, N.J. (A)
- Wiegand, Daniel H.**, Engineering Supervisor, Cinema Dept., Univ. So. Calif. Mail: 3122 W. 152 Pl., Gardena, Calif. (A)
- Wiegold, Carl A.**, Film Manager, WSJS-TV, Triangle Broadcasting Corp., Winston-Salem, N.C. (M)
- Wiener, Alan John**, Manager, Visual Adv. Assoc. Tv. Mail: 24 Lyons St., New Britain, Conn. (A)

Wig - Woe

- Wiggin, Lyman J.**, Chief Engineer, Reeves Sound Studios. Mail: 129 Front St., Freeport, L.I., N.Y. (A)
- Wight, Ralph W.**, Commercial Manager, Westrex Corp., 6601 Romaine St., Hollywood 38. (M)
- Wightman, William W.**, Electrical Design Engineer, Bell & Howell Co. Mail: 8317 Oriole Ave., Niles, Ill. (M)
- Wihtol, Constantine A.**, N.Y. Univ. Mail: 108-10 66 Ave., Forest Hills, N.Y. (S)
- Wilber, Norman F.**, Sales Manager, Wilber Visual Service, 119 State St., Albany 7, N.Y. (A)
- Wild, Georges A.**, Technical Manager, Cinégram Société Anonyme, (S.A.), Mail: 12 Rue Carteret, Geneva, Switzerland. (M)
- Wiley, Gerald L.**, Motion-Picture Cameraman, USAF, 1st Photo Squadron, 200 King St., Alexandria, Va. (A)
- Wilkie, James W.**, President, Continental Machines, Inc., Savage, Minn. (A)
- Wilkinson, Frank H.**, Sound Technician, Universal-International Studio. Mail: 4956 Laurel Canyon Blvd., N. Hollywood. (A)
- Wilkinson, Irving James**, Head, Editorial Dept., RKO Studios. Mail: 3617 Willowcrest Ave., N. Hollywood. (M)
- Wilkinson, James L.**, Motion-Picture Cameraman and Editor, Northrop Aircraft, Inc. Mail: 19161 Erwin St., Reseda, Calif. (A)
- Wilkinson, Lawrence A.**, TV Engineer, WTOP, Inc., Broadcast House, Washington 16, D.C. (A)
- Willard, Thomas W.**, President, Willard Pictures, Inc., 45 W. 45 St., New York 36. (A)
- Willey, Lyle E.**, Electrical Engineer, Box 1710, Hollywood 28. (M)
- Williams, Arnold**, Nascreso House, Soho Sq., London W.1, England. (M)
- Williams, Carl S.**, Engineer, Army and Air Force Motion Picture Service. Mail: 237 Colgate Ave., Berkeley 8, Calif. (A)
- Williams, Charles Joseph**, Cinetechnician, Foreman, Unicorn Theaters, Inc. Mail: 14841 Fox St., San Fernando, Calif. (A)
- Williams, David L.**, Supervisor, Commercial Engineering Laboratory, Lamp Div., Westinghouse Electric Corp., Bloomfield, N.J. (M)
- Williams, Douglas Owen**, Sound Re-recording Engineer, Twentieth Century-Fox Studios. Mail: 1306 Princeton St., Apt. B, Santa Monica, Calif. (M)
- Williams, Eric**, General Manager Ealing Studios, Ltd., Wentworth Ave., Pagewood, Sydney, N.S.W., Australia. (M)
- Williams, F. D.**, 1040 N. McCadden Pl., Hollywood 38. (M)
- Williams, Fred G.**, Assistant General Manager and Vice-President, Consolidated Amusement Co., Ltd., 25 Taylor St., Suite 706-8, San Francisco 2, Calif. (A)
- Williams, Howdy, L.**, Cameraman, 8021 Radford Ave., N. Hollywood. (M)
- Williams, Ivan E.**, Laboratory Technician, General Film Laboratory. Mail: 1203 Highland, Glendale 2, Calif. (A)
- Williams, J. Gordon**, Transmission Engineer, Sound Services, Inc. Mail: 615 S. Reese Pl., Burbank, Calif. (A)
- Williams, James S.**, Staff Asst., Public Relations Dept., Bell Telephone Co. of Pennsylvania, 1835 Arch St., Philadelphia 3, Pa. (A)
- Williams, John B.**, Sound and Projection Engineer, European Motion Picture Service, APO 807, % Postmaster, New York. (A)
- Williams, Marshall A.**, Regional Manager, Electronic Engineer, Philco Corp. Govt. & Industrial Div., 260 S. Beverly Dr., Beverly Hills, Calif. (M)
- Williams, Paul A.**, Maintenance Supervisor, KPIX, Inc. Mail: 341 Hazelwood Ave., San Francisco 12, Calif. (M)
- Williams, Richard M.**, Engineer, Cineffects, Inc. Mail: Porter Corners, N.Y. (M)
- Williamson, Harold G.**, Instrumentation Engineer, Vitro Corp. of America. Mail: 714 E. Pine St., Fort Walton Beach, Fla. (A)
- Williamson, Maj. T. H.**, 72 Warwick Gardens, Flat 3, London W.14, England. (A)
- Willford, E. Allan**, President and General Manager, Link Aviation Co. Mail: 71 Matthews St., Binghamton, N.Y. (F)
- Willig, William J.**, Chief Photographer, Development Dept., United States Rubber Co., 4300 New Haven Ave., Ft. Wayne, Ind. (A)
- Willis, John B.**, Game Protector, Washington State Dept. of Game. Mail: Chelan, Wash. (A)
- Willoughby, Anthony H.**, Consultant, Electrical Engineer, Sir Robert Watson-Watt. Mail: 7 Gayfere St., Westminster, London, England. (A)
- Wilder, John**, Director of Engineering, Hearst Corp., 2610 N. Charles St., Baltimore 18, Md. (A)
- Wilsack, Elmer O.**, Operating Manager, Altce Service Corp., 161 Sixth Ave., New York 13. (M)
- Wilson, Albert**, Motion-Picture Director, Signal Corps Pictorial Center. Mail: 3086 33 St., L.I. City 2, N.Y. (M)
- Wilson, Brown W., Sr.**, Motion-Picture Projectionist, Inter-State Theaters. Mail: 2113 Polk St., Apt. 4, Amarillo, Tex. (M)
- Wilson, Carlton F.**, Producer-Director, Imperial Oil, Ltd. Mail: 4 Sutherland Dr., Lower 26, Toronto, Ont., Canada. (M)
- Wilson, Fred E.**, Chief Sound Recording Engineer, Samuel Goldwyn Studio. Mail: 10519 Valley Spring Ln., N. Hollywood. (M)
- Wilson, H. A. McG.**, 29 Alberta St., Sydney, Australia. (A)
- Wilson, Henry H.**, Service Manager, Ampro Corp. Mail: 810 S. 18 Ave., Maywood, Ill. (M)
- Wilson, James V.**, Chief Engineer, Film Laboratories of Canada, Ltd. Mail: 289 Forman Ave., Toronto, Ont., Canada. (M)
- Wilson, Jimmy**, Producer and Photographer, Jimmy Wilson Studios, 724 S. 29 St., Birmingham, Ala. (M)
- Wilson, Ralph J.**, Field Test Engineer, Sandia Corp. Mail: Box 199, Somis, Calif. (A)
- Wilson, Thomas S.**, Connecticut State Police Motion-Picture Inspector. Mail: 100 Washington St., Hartford, Conn. (A)
- Wilson, Willett E.**, Chief Engineer, Photographic Lamp Section, Westinghouse Electric Corp. Mail: 45 Glenbrook Rd., Morris Plains, N.J. (M)
- Wilt, Chester**, Development Engineer, Eastman Kodak Co. Mail: 4007 St. Paul Blvd., Rochester 17, N.Y. (A)
- Witt, Maj. Thomas F.**, Communications Engineer, 681 W. Mahan St., Hazel Park, Mich. (A)
- Winans, L. E.**, Sound Engineer, Theatre Sound Service, Inc. Mail: 1176 S. Jackson, Denver, Colo. (A)
- Winchester, Ted**, Asst. Head, Photographic Dept., RKO. Mail: 1704 S. Canfield Ave., Los Angeles 35. (A)
- Winclair, Donald**, 29 Flatbush Ave., Brooklyn 17, N.Y. (A)
- Winkler, Ben**, Sound Mixer, Radio Corp. of America. Mail: 11209 Emelita St., N. Hollywood. (A)
- Winkler, Edward A.**, Chemical Engineer, Eastman Kodak Co., 342 Madison Ave., New York 17. (M)
- Winkler, Robert A.**, 402 E. Houston St., New York. (M)
- Winn, Curtis B.**, Field Representative, RCA Service Co. Mail: 2019 West Blvd., Los Angeles 16. (M)
- Winter, A. Roane**, Director, Winter Film Enterprises, 1034 E. Walnut Ave., Burbank, Calif. (A)
- Winterman, Clemence**, Managing Director, Tonal Film Co., Brent Laboratories, Ltd., N. Circular Rd., London N.W.2, England. (M)
- Wintringham, William T.**, Television Research, Bell Telephone Laboratories, Inc. Mail: 56 Elmwood Ave., Chatham, N.J. (M)
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- Wise, Frank S.**, Free-Lance Film Producer, Technician. Mail: 736 Ninth Ave., Salt Lake City 3, Utah. (A)
- Wiseman, Edward Lindsay**, Chief Engineer, Western Electric Co. (Australia) Pty., Ltd. Mail: Box 3888 G.P.O., Sydney, N.S.W., Australia. (A)
- Wissmann, Joseph**, 530 E. Walnut St., Burbank, Calif. (A)
- Witt, Harold A.**, Production Supervisor, Wilding Picture Productions, Inc. Mail: 1138 Patton Ave., Arlington Hts., Ill. (M)
- Wittel, Otto**, Mechanical Engineer, Eastman Kodak Co., 333 State St., Rochester, N.Y. (A)
- Woehler, Henry A.**, Service Recorder, Hal Roach Studios. Mail: 9624 Broadway Dr., Culver City, Calif. (A)
- Woelfel, Robert H.**, Salesman, National Theatre

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- Supply Co. Mail: 255 Golden Gate Ave., San Francisco, Calif. (A)
- Wohler, Johann F.**, Optical Engineer, A. G. Optical Co., 5574 Northwest Highway, Chicago. (M)
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- Wolfe, Benjamin**, Television Broadcast Engineer, WAAM-TV, Inc. Mail: 5628 Stonington Ave., Baltimore, Md. (A)
- Wolfe, Wallace V.**, Product Administrator, Western Operations, RCA Victor Div. Mail: 18035 Boris Dr., Encino, Calif. (F)
- Wolff, Alfred**, Cinematographer, Lecturer. Mail: 1046 Linden Ave., Wilmette, Ill. (A)
- Wolff, Allan L.**, Sales Engineer, Westrex Corp., 6601 Romaine St., Hollywood 38. (A)
- Wolff, Joe M.**, Television Film Director, Atlas Television Corp. Mail: 627 Lexington Ave., New York. (M)
- Wolff, Leonard E.**, Audio Engineer, Partner, Cine Associates, 11401 O'Donnell Dr., Houston 22, Tex. (A)
- Wolff, Raphael G.**, Raphael G. Wolff Studios, 5631 Hollywood Blvd., Hollywood 28. (M)
- Wolffman, Augustus**, Editor, Photography Publishing Corp., 251 Fourth Ave., New York 10. (A)
- Wolford, Roy L.**, Supervisor, Engineering Photography, Northrop Aircraft, Inc. Mail: 3434 W. 110 St., Inglewood 2, Calif. (A)
- Wolfsen, Mitchell**, Co-Owner, Wometco Theatres, Box 2440, 206 N. Miami Ave., Fla. (A)
- Wolk Charles**, Asst. Manager, Edward H. Wolk, 1241 S. Wabash Ave., Chicago. (A)
- Wollmer, George C.**, Designer, Servomechanisms, Inc. Mail: 23 Pinecone La., Westbury, L.I., N.Y. (A)
- Wong, Willie**, SRT-TV Studios. Mail: 66 Cedar Dr., Farmingdale, N.Y. (S)
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- Wood, Charles W.**, Service Manager, Eastman Kodak Co. Mail: 142-40 Roosevelt Ave., Flushing, L.I., N.Y. (A)
- Wood, Donald M.**, In-Charge, Research Photography, Bendix Aviation Corp. Mail: Edificio Oviedo, Dsp. 22, Acapulco, Mexico. (A)
- Wood, Douglas R.**, 81 Lawton Rd., Needham 92, Mass. (A)
- Wood, E. Warren**, 1133 N. Laurelton Pkwy., W. Englewood, N.J. (A)
- Wood, Maj. Richard A.**, Army Pictorial, Signal Corps. Mail: 19 White Horse Pike, Oaklyn 6, N.J. (A)
- Wood, W. Ernest**, Owner, Alpha Film Laboratories. Mail Box 5325, Baltimore 9, Md. (A)
- Wood, William H.**, Director of Research, Harris-Seybold Co., 4510 E. 71 St., Cleveland 5, Ohio. (A)
- Woodruff, George N.**, Physicist, Reaction Motors, Inc., Rockaway, N.J. (M)
- Woodruff, Roger L.**, Technical Supervisor, KRON-TV, 901 Mission St., San Francisco, Calif. (M)
- Woods, L. C. (Bud)**, Film Producer, Bud Woods Productions, Inc. Mail: 1601 S. Boston Ave., Tulsa, Okla. (M)
- Woodside, Robert L.**, Sound Technician, Lookout Mountain Laboratory. Mail: 8935 Wonderland Ave., Hollywood 46. (M)
- Woodward, Horace L.**, Electrical Engineer, Weston Electrical Instrument Corp. Mail: R.D.1, Ward Pl., Hanover, N.J. (A)
- Wooley, Adrian D.**, Motion-Picture Producer, Playhouse Pictures, 749 N. Highland Ave., Los Angeles. (A)
- Woolf, Robert S.**, Manager, Telettranscription Dept., Du Mont Television Network. Mail: 10 Du Pont Ave., White Plains, N.Y. (M)
- Woolsey, Ralph A.**, Free-Lance Cameraman; Faculty Member, Cinema Dept., Univ. So. Calif. Mail: 5526 Murietta Ave., Van Nuys, Calif. (M)
- Wooten, Eugene W.**, 1331 Monaco Dr., Pacific Palisades, Calif. (M)
- Worley, E. Max**, Motion-Picture Technician, Color Reproduction Co. Mail: 10552 Putney Rd., Los Angeles 64. (A)
- Worrall, George H.**, Owner, Worrall Camera Co., 5659 Selmaraine Dr., Culver City, Calif. (M)
- Wortsmith, H. E.**, Owner, Arkansas Theatre Supply, 1008 Main St., Little Rock, Ark. (A)
- Wratten, I. D.**, Kodak Ltd., Kingsway, London, England. (F)
- Wray, William C.**, Chief Sound Engineer, Boom Electric & Amplifier Co. Mail: 429 Verret St., Elmhurst, Ill. (A)
- Wright, Harry G.**, Mechanical Engineer, RCA Victor Div., Bldg. 10, Floor 3, Dept. 587, Camden, N.J. (M)
- Wright, Mel**, Director of Photography, Motion-Picture Advertising Service Co., Inc., 1032 Carondelet St., New Orleans, La. (A)
- Wright, Thomas H.**, Motion-Picture Sound Recordist, Jam Handy Org. Mail: 56 Windsor Ct., Maywood, N.J. (A)
- Wright, Walter W.**, Design Engineer. Mail: 1822 Essex Ave., Linden, N.J. (A)
- Wuest, Harry**, Columbia Col. Mail: 137 Summit Ave., Upper Montclair, N.J. (S)
- Wulff, Lee**, Shushan, N.Y. (A)
- Wulsen, Frank E.**, Partner, Becker & Wulsen Films, 915 Howard St., San Francisco 3, Calif. (A)
- Wurtele, Harold S.**, Motion-Picture Producer, Wurtele Film Productions, Box 504, Orlando, Fla. (M)
- Wurzburg, Francis L., Jr.**, I.P.I. Div., Interchemical Corp., 636 Eleventh Ave., New York 19. (M)
- Wutke, Louis M.**, President, General Manager, Pembrex Theatre Supply Corp. Mail: 1401 McCollum St., Los Angeles 26. (M)
- Wybrow, Eric**, Sound Engineer, Universal Pictures Co., Inc. Mail: 10435 Dunleer Dr., Los Angeles 64. (M)
- Wyckoff, Charles W.**, Edgerton, Gernsmausen & Grier, Inc. Mail: 69 Valley Rd., Needham 92, Mass. (M)
- Wyland, G. P.**, Engineer in Charge, TV Technical Operations, Columbia Broadcasting Co. Mail: 17183 Rayen Ave., Northridge, Calif. (A)
- Wynd, Clarence L. A.**, Assistant to General Manager, Eastman Kodak Co., Kodak Park Works, Rochester 4, N.Y. (M)
- Yale, William S.**, President, Empire Photostudio, Inc., 1920 Lyndale Ave. S., Minneapolis 5, Minn. (M)
- Yamin, Robert H.**, TV Productions, ZIV Television Programs, 5255 Clinton St., Los Angeles. (A)
- Yearwood, Taylor C.**, Projectionist, Wometco Theatres. Mail: 6401 N.W. Miami Pl., Miami 38, Fla. (A)
- Yorke, Emerson**, Owner, Executive Producer, Emerson Yorke Studio, 245 W. 55 St., New York 19. (F)
- Yoshisaka, Kiyoji**, Managing Director, Tokyo Theatre Supply Co., Ltd., No. 3, 1-Chome, Shibashimbashi, Minato-ku, Tokyo, Japan. (A)
- Young, Al**, Du-Art Film Laboratories, Inc., 245 W. 55 St., New York 19. (M)
- Young, Charles W.**, Photographer, Pennsylvania St. Col. Mail: 643 Fairway Rd., State College, Pa. (A)
- Young, George C.**, Enrique Martinez 1834, Montevideo, Uruguay. (M)
- Young, H. A.**, Electrical Design Engineer, RCA Victor Div. Mail: 702 N. Naomi, Burbank, Calif. (A)
- Young, Irwin W.**, Secretary, Du-Art Film Laboratories, Inc., 245 W. 55 St., New York 19. (A)
- Young, Jerry Ow**, Sound Engineer, Snazelle Studio, Mail: 1420 Pacific Ave., San Francisco, Calif. (A)
- Young, John W.**, Lecturer, Motion-Picture Div., Univ. Calif. Mail: 10551 Scenario La. Los Angeles 24. (A)
- Young, Purdon C.**, Projection Engineer, Loew's Inc. Mail: 8961 Kramerwood Pl., Los Angeles 54. (M)
- Young, Richard S.**, Research Assistant, Color Corp. of America. Mail: 15540 Devonshire St., San Fernando, Calif. (A)
- Young, Robert F.**, Manager, Professional Motion-Picture Sales, Ansco Div., General Aniline & Film Corp. Mail: 3972 Sunswep Dr., Studio City, Calif. (M)

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- Younger, Charles A.**, Supervisor Kinescope Recording, American Broadcasting Co. Mail: 171 Concord Dr., River Edge, N.J. (A)
- Youngman, John E.**, Print Foreman, Telefilms, Inc. Mail: 13350 McCormick St., Van Nuys, Calif. (A)
- Youns, William E.**, Motion Picture Projection Specialist, International Motion Picture Div., U.S. Information Agency. Mail: 235 E. Greenway Blvd., Falls Church, Va. (M)
- Yuen, Howard Allen**, Technical Director, Film and Master Control, KPIX, Inc. Mail: 640 Second Ave., San Francisco 18, Calif. (A)
- Yuskaitis, Robert J.**, Owner, Eagle Laboratory, 1732 N. Orchard St., Chicago 31. (M)
- Zaccardi, T/Sgt. C. M.**, Motion-Picture Photographer, USAF, 730 N. 5th Pocatello, Idaho. (A)
- Zachrits, James A.**, Projectionist, IATSE Local 169. Mail: 1833 Cedar St., Hayward, Calif. (A)
- Zale, Ben**, Editor, Industrial Photography, 1114 First Ave., New York 21. (A)
- Zambuto, Mauro**, Technical Director, Italian Films Export, 1501 Broadway, New York 36. (M)
- Zampari, Carlo**, Studio Manager and Associate, Studios Vera Cruz, "Sao Bernardo do Campo," Sao Paulo, Brazil. (A)
- Zan, Aung Phaw**, Univ. So. Calif. Mail: 1072 1/2 W. 31 St., Los Angeles 7. (S)
- Zarem, Abe M.**, Director, Los Angeles Div., Stanford Research Inst. Mail: 2325 East Monte Vista Ave., Pasadena 8, Calif. (A)
- Zaro, J. J.**, Bijou Amusement Co. Mail: 423 Fourth Ave., N., Nashville 3, Tenn. (A)
- Zatorsky, E. F.**, Sound-Recording Engineer, Dichter Sound Studios. Mail: 120 Minerva Dr., Tuckahoe 7, N.Y. (A)
- Zavala, Pablo A.**, Editor, 71-23 252 St., Bellerose 20, L.I., N.Y. (A)
- Zeif, Paul**, Chemist and Sensitometrist, Columbia Pictures Corp., Hollywood 25. (A)
- Zell, Harold A.**, Production Supervisor, Motion Picture Service Co., 125 Hyde St., San Francisco 2, Calif. (A)
- Zeppelin, Harro v.**, Manager, Westrex Co. (Asia). Mail: 675 Florentino Torres, Manila, P.I. (A)
- Zeigler, Carl F.**, Commercial Films Producer, Educational Films Bureau, Portland Cement Assn. Mail: 560 Stratford Pl., Chicago 13. (A)
- Ziegler, Allison V.**, % Mrs. V. M. Ziegler, 79 Allison Rd., Roselle, N.J. (M)
- Ziller, Robert E.**, Projectionist, Fox Intermountain Theatres. Mail: 1037 N. 31 St., Billings, Mont. (A)
- Zimmerman, August H.**, Mechanical Supervisor, DeLuxe Laboratories, Inc. Mail: 1090 Trafalgar St., W. Englewood, N.J. (M)
- Zinberg, Eugene**, Cameraman, Signal Corps Pictorial Center. Mail: 32-43 90 St., Jackson Heights 69, N.Y. (A)
- Zipser, Sidney**, Camera Technician, Technicolor Motion Picture Corp. Mail: 11547 Kelsey St., N. Hollywood. (A)
- Zochling, Leo A.**, Motion-Picture Film Editor, Louis deRochemont Associates. Mail: 32 Vista Rd., Great Neck, L.I., N.Y. (A)
- Zoeltsch, William F.**, General Manager, Optical Research Products. Mail: Box 171, New York 5, (A)
- Zost, Elmer G.**, Chief Chemist, Alexander Film Co. Mail: 1703 W. Boulder St., Colorado Springs, Colo. (A)
- Zuber, James**, Univ. So. Calif. Mail: Box 336, Blaine, Wash. (S)
- Zuber, John G.**, Development Engineer, Bell & Howell Co., 7100 McCormick Rd., Chicago 45. (M)
- Zubko, N. J.**, Motion-Picture Technician, Div. of Visual Education, Univ. Alberta, Edmonton, Alta., Canada. (M)
- Zucker, Burton H.**, Assistant Cameraman, Camera Equipment Co., 1600 Broadway, New York. (A)
- Zucker, Frank**, 89 Causeway Rd., Lawrence L.I., N. Y. (A)
- Zuidema, John W.**, Product Engineer, Film Testing, Eastman Kodak Co. Mail: 465 Colebrook Dr., Rochester 17, N.Y. (A)
- Zumbrun, Sylvester H. N.**, Univ. So. Calif. Mail: 1122 W. 30th St., Los Angeles 7. (S)
- Zupansky, Milo**, Am. Television Inst. Tech. Mail: 5051 N. Kenmore, Chicago 40. (S)
- Zurek, Val C. Sr.**, General Manager, General Film Laboratory, Inc. Mail: 4355 E. Outer Dr., Detroit 34, Mich. (A)
- Zworykin, Vladimir K.**, Technical Consultant, Vice-President, RCA Laboratories Div., Princeton, N.J. (H)

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Aitco Companies, 9355 Sunset Mexico Blvd., Beverly Hills, Calif.

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